

TELEVISION

MAGAZINE

October, 1955

12th year of publication



Supermarkets on TV—26 case histories show how and why these dynamic retailers are getting results from television



"Program revolution due?"—Yes, says Ford Foundation's Robert Saudek, one of TV's most influential programme

It's an old American Custom



Indiana University

Trick or Treat...

Library

...trick or treat... give 'em some goodies or have your windows soaped.

But it's no trick at all when it comes to buying television. Spot TV is your answer. It's a well-established custom that Americans like, listen to and prefer their local personalities. Time and time again, figures have proved that it's advertising on the local TV program that brings in the sales, builds distribution and increases volume.



- | | |
|---|--------------------------------|
| WSB-TV Atlanta | WSM-TV Nashville |
| WBAL-TV Baltimore | WTAR-TV Norfolk |
| WFAA-TV Dallas | KMTV Omaha |
| KOA-TV Denver | WTVH Peoria |
| WTVD Durham-Raleigh | KCRA-TV Sacramento |
| WICU Erie | WOAI-TV San Antonio |
| KPRC-TV Houston | KFMB-TV San Diego |
| WHTN-TV Huntington | KGO-TV San Francisco |
| WJIM-TV Lansing | KTBS-TV Shreveport |
| KARK-TV Little Rock | KREM-TV Spokane |
| KABC-TV Los Angeles | KOTV Tulsa |
| WISN-TV Milwaukee | KARD-TV Wichita |
| KSTP-TV M'p'l's-St. Paul | |
| ABC Pacific Television Regional Network | |

Edward Petry & Co., Inc.

NEW YORK • CHICAGO • LOS ANGELES • DETROIT • ST. LOUIS • SAN FRANCISCO • ATLANTA

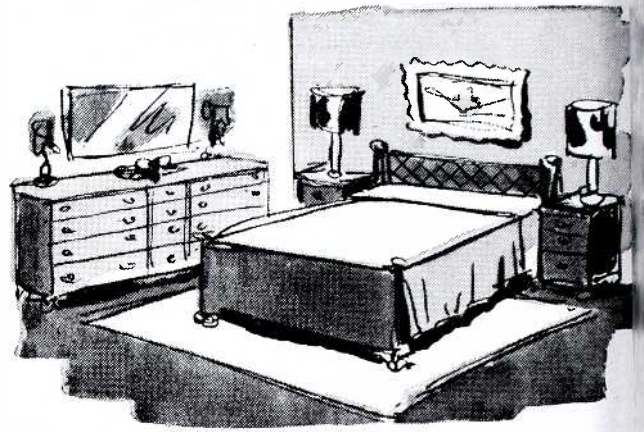
it started with snow tires . . .

Like many retailers, the 23-outlet chain of General Department Stores in West Virginia had looked upon television as a costly advertising medium. Predominantly, they'd used small weekly newspapers and small local radio stations. Then, early this year, an interesting thing happened. People besieged General's stores, asking for a brand of snow tires demonstrated over (of all things) television. "Hmmm," hmed General's merchandise manager, "we could *try* TV." So they did.



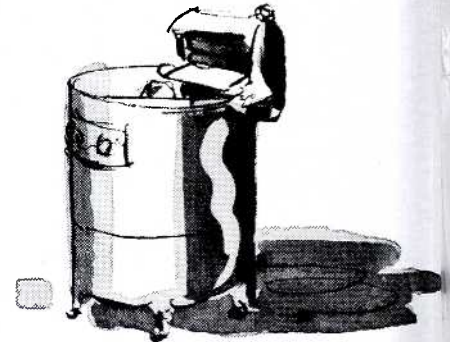
\$296 ventured — \$32,766.60 gained!

That's what happened! General selected a likely-looking bedroom suite, invested \$296, and scheduled a single one-minute announcement on four consecutive days over WSAZ-TV. Well, sir, within 10 days they sold 147 bedroom suites at \$159.95 each — plus 100 mattresses at \$59.95 — plus 21 box springs (same price) — plus about \$2,000 worth of bedding items . . . all directly traceable to General's timorous toe dipped into the TV swim. Total sales: \$32,766.60. "Wow!" said General. "Happens all the time," said WSAZ-TV. So . . .



\$410.30 more brings another \$28,381.65!

This time the offer was a nationally-advertised wringer-type washing machine, priced at \$169.95. Investment of \$410.30 bought six one-minute commercials on WSAZ-TV — and the boys at General were outspokenly skeptical. But sure enough, within 10 days, 167 washing machines moved out of the stores and another \$28,381.65 — credited to WSAZ-TV — had clanged up on the cash registers. (More, incidentally, than *all* wringer-type washers sold during all of 1954!)



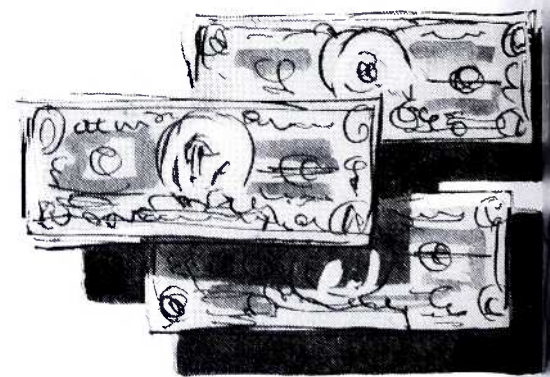
\$410.30 again — \$22,305.15 sales in 10 days!

The next month this same surprised advertiser put another \$410.30 to work on WSAZ-TV, promoting a 10-piece modern living room group. What happened? People (synonymous down here, 3 out of 4, with WSAZ-TV viewers) came in for 97 of these \$229.95 sets, spending another \$22,305.15. *That* did it! You can't keep General Department Stores off WSAZ-TV these days. Every month, a new promotion. Every month, new sales records for each item promoted!



say . . . do you like to make money, too?

There's nothing mysterious about how this \$83,453.40 was garnered from an \$1,116.60 investment. WSAZ-TV is the *one* medium that covers the whole purse-loaded market in our industrial heart of America — an area five states wide and *four billion dollars deep* in buying power. WSAZ-TV families *want* what you're selling. They have the inclination and the money to buy it. *BUT* you have to reach them to set off sales. Plenty of local and national advertisers know what the Channel 3 magic of WSAZ-TV can accomplish. With their successes to point the way, people will think *you* hate money if you don't get in touch with the nearest Katz office this very day!



Huntington-
Charleston,
West Virginia
CHANNEL 3
Maximum Power
NBC BASIC NETWORK
affiliated with ABC

WSAZ

T E L E V I S I O N

also affiliated
with Radio
Stations WSAZ,
Huntington &
WGKY, Charleston
Lawrence H. Rogers,
Vice President and
General Manager,
WSAZ, Inc.
represented
nationally
by The Katz
Agency

● **Nighttime Sock in the Daytime**

... on **WWJ-TV**, of course!



"HOUR OF SHOWS"

WITH
JOHN CONNOLLY

12:30 to 1:30 P.M.

● *Monday through Friday*



Chalk up another powerful sales-maker for Michigan's First Television Station!

"Hour of Shows" presents two outstanding productions back to back . . . features Dane Clark, Melvyn Douglas, Ann Rutherford, Cesar Romero, Marjorie Reynolds and other headliners. To add still more glamor, the "Hour of Shows" host is matinee idol John Connolly who has sung his way into the hearts of hundreds of thousands of Detroit-area women.

Here's the quality, the appeal, the salesmaking sock of nighttime programming at daytime rates. Here's where your Detroit participation budget belongs. For availabilities on "Hour of Shows," phone, wire or write your nearest Free & Peters office or WWJ-TV direct.

In Detroit . . . You Sell More on channel

4

WWJ-TV

NBC Television Network
DETROIT

Associate AM-FM Station WWJ

FIRST IN MICHIGAN ● Owned and Operated by THE DETROIT NEWS

● National Representatives: FREE & PETERS



The Greatest Hero

the immortal classic

THE ADVENTURES OF THE
**SCARLET
PIMPERNEL**

starring **Marius Goring**

outstanding International star of stage and screen

Produced by Towers of London, Ltd.



The flower of success

known and loved by millions in the theatre
in books, in movies, on radio and Now
on TV to a pre-sold audience!

ROMANCE! MYSTERY!

Historical Fiction comes to TV!

Magnificent Costume-Action...

39 First-Run half-hour programs



Phone, Wire or Write . . . Now!



OFFICIAL FILMS, INC.

25 West 45th St., New York 36, N. Y.
 Plaza 7-0100

Chicago, Ill.
360 N. Michigan Ave.
Beverly Hills, Calif.
121 South Lapeer Drive
St. Louis, Mo.
413 N. 21st Blvd.

Phila., Pa.
1420 Walnut St.
Minneapolis, Minn.
3100 Kaugh Ave.
Boston, Mass.
419 Boylston St.

Memph., Tenn.
2251 Madison Ave.
Dallas, Texas
2500 Univ. Santa Fe Blvd.
San Francisco, Calif.
158 Post Blvd.

Atlanta, Ga. 299 W. Peachtree St. N.E.

OFFICIAL FILMS, INC. Dept. TM

Gentlemen: I am interested in further details of your latest television series, "The Adventures of The Scarlet Pimpernel."

- Please have your representative call on me.
- Please mail me full details.

NAME _____

TITLE _____

COMPANY _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

COMEDY! SUSPENSE!

12th year of publication

TELEVISION MAGAZINE

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TV EXECUTIVES—how they live and work. What do they do after hours? Where do they live? C. Terence Clyne (above), v.p. of McCann-Erickson, is among the key agency, network, and station men who will be profiled in the November issue of TELEVISION MAGAZINE. Other highlights: A report on how network advertisers build their station lineups, showing which markets they buy. . . . A new project in TELEVISION MAGAZINE's Audience Study, surveying 1,000 Chicago families on brand registration and use of beers, cigarettes, coffees and dentifrices.

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SOCKO!

may not
be in the
dictionary
but it
describes

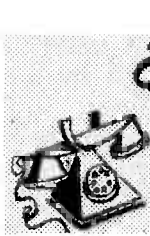
"This Morning"

... the great new personality show on KPIX which

... has increased San Francisco viewing by 15% and KPIX ratings for its daily 8:30 - 9:30 period by 44% in its first month...

... outstrips all competition as a sales weapon through personality selling...

... combines the mirth and magicianship of Sandy Spillman, the housewifely chatter of Faye Stewart, the singing of pretty Patti Pritchard, with guests and games, interviews and innovations, in San Francisco's liveliest, sellingest local TV origination.



ask

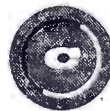
your Katz man for the whole
story or telephone Lou Simon
at KPIX - PRespect 6-5100

NO NORTHERN CALIFORNIA SALES CAMPAIGN IS COMPLETE WITHOUT

CBS
kpix
CHANNEL 5

SAN FRANCISCO, CALIFORNIA
Affiliated with CBS Television Network
Represented by the Katz Agency

WESTINGHOUSE BROADCASTING COMPANY, INC.



WBZ-WBZ • WBZ-TV, Boston
KYW • WPTZ, Philadelphia
KDKA • KDKA-TV, Pittsburgh
WOWO, Fort Wayne
KEX, Portland
Represented by Free & Peters, Inc.
KPIX, San Francisco
Represented by The Katz Agency



YOU MIGHT DRIVE 3175 MILES IN 24 HOURS* —

**BUT... *You Need WKZO-TV
To Speed Up Sales
In Western Michigan!***

AMERICAN RESEARCH BUREAU
FEBRUARY, 1955 REPORT
GRAND RAPIDS-KALAMAZOO

	Number of Quarter Hours With Higher Rating	
	WKZO-TV	Station B
MONDAY THRU FRIDAY		
7 a.m.-5 p.m.	144	56
5 p.m.-11 p.m.	83	37
SATURDAY & SUNDAY		
10 a.m.-11 p.m.	80	24

NOTE: Survey based on sampling in the following proportions—Grand Rapids (45%), Kalamazoo (19%), Battle Creek (19%), Muskegon (17%).

WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Western Michigan. With over half a million television homes in 29 counties, this is one of America's "top-20" TV markets!

American Research Bureau figures, left, prove WKZO-TV's tremendous popularity—not only in Kalamazoo and Grand Rapids, but in Battle Creek and Muskegon as well.

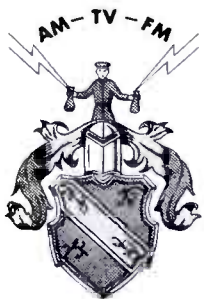
Let Avery-Knodel fill you in!

100,000 WATTS — CHANNEL 3 — 1000' TOWER

WKZO-TV

Kalamazoo and Grand Rapids

Avery-Knodel, Inc., Exclusive National Representatives



The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

*Donald Healey and a five-man team set this world's record in an Austin-Healey 100-S, in August, 1954.

LONGSHOTS

TIP ON WHY FILM BUSINESS IS TOUGH is given in these figures on fairly typical mystery film. If distributor sells top 25 markets he has return of \$14,185 a week. But if he sells remaining 75 of top 100 markets, it adds only \$10,730, to bring weekly total to \$24,915. On one filmed drama, again fairly typical, he can get \$18,550 per week by selling first 25 markets, but only \$15,335 more for next 75, for total of \$33,885 in top 100.

WATCH RAYMOND SPECTOR FOR COUNTER-MOVE to offset Revlon's spectacular success with the \$64,000 Question. Spector, head of both Hazel Bishop and Spector ad agency, which handles the account, built company into dominant position among lipstick and cosmetic makers with sponsorship of Ralph Edwards' This Is Your Life and well-chosen supplementary programs. Frustrated in effort to sew up one coveted time period on NBC, he can be expected to make some dramatic new move soon, now that Revlon is running with the ball on \$64,000 Question.

GROWTH IN SECOND-SET HOMES is good news for sponsors of some good shows that have suffered badly in ratings because of strong opposition that captured lone set in most homes. Medic, for example, is missed by many would-be viewers because member of family watches Lucy at same hour. RETMA estimates one of every five sets sold this year was for use as second set.

LOOK FOR NEW PHIL SILVERS SHOW ON CBS TO HIT 30's or at least high 20's in first few weeks and to make a strong bid for top ten before season's over. Silvers, who in previous TV attempts never quite clicked, seems to have found right format to fit his talents as Sergeant Bilko in new vehicle, You'll Never Get Rich. As Hub Robinson commented, "There's nothing wrong with situation comedy—only bad situation comedy." From early samples, Silvers' show looks good enough to make grade.

TIGHT MARKET FOR SYNDICATED FILM is pinching smaller outfits to point where new wave of mergers and sales can be expected in next few months. Continued outpouring of new product added to now-large backlog of reruns has created real buyers' market.

FORMATS FOR LOW-BUDGET ADVERTISERS ON ABC seem in prospect in view of heavy commitments already placed by big-budget sponsors, resulting in SRO nighttime status at CBS and NBC, nearly solid daytime booking at CBS, and dwindling daylight availabilities at NBC. Thus it would seem ABC would have to come up with more flexible programming to accommodate small spenders. Its first successful large scale effort along these lines is Mickey Mouse Club, where it has sold out the 20 quarter-hour segments to nearly as many advertisers for \$15 million.

At last!

**THE GREAT
GILDERSLEEVE**

on

TV





25,000 fan letters

hailed its TV sneak preview . . .

now *The Great Gildersleeve Comedy Series*

is ready to sell for YOU!

"The Great Gildersleeve," top-rated comedy favorite on radio for 13 years, is ready to open broad new sales opportunities for television advertisers. He's the same lovable, laughable Gildy—chortle and all—but with the tremendous added impact of television's visual values.

"The Great Gildersleeve" just can't miss as a syndicated TV film series. It's pre-tested!

With no advance warning, "The Great Gildersleeve" was sneak-previewed in a half-hour period on the NBC Television Network. Viewers were asked to send in their reactions. No incentives were offered. From this single exposure *more than 25,000 enthusiastic letters, many signed by every member of the family, clamored for Gildy as a regular TV attraction.* They looked forward to weekly visits with Gildy, nephew Leroy, niece Marjorie, housekeeper Birdie, druggist Peavey, barber Floyd, Mayor Terwilliger, and all the other popular favorites of "The Great Gildersleeve."

"The Great Gildersleeve" is a TV comedy series with *extra-special* values for advertisers:

- a big-time, established, well-loved personality
- a wholesome approach that appeals to the whole family and will serve to cement community relations for the sponsor
- powerful backing by NBC Film Division's all-out merchandising
- a *pre-tested* capacity for attracting and holding audience

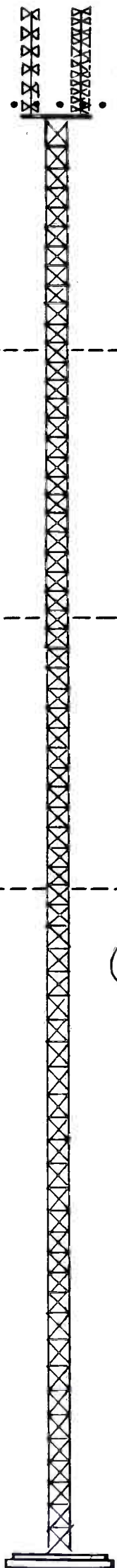
Act fast to make sure Gildersleeve cuts his comic capers in *your* behalf... first! Write, wire or phone now!

NBC FILM DIVISION

*serv*ing all *spon*sors
*serv*ing all *statio*ns

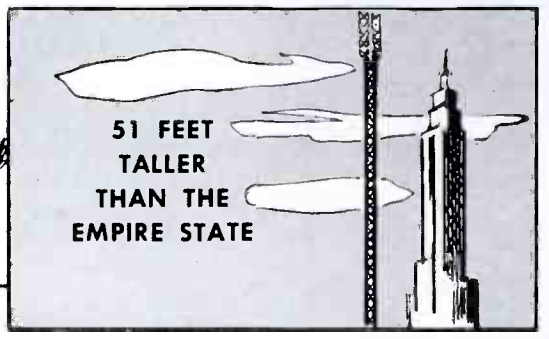
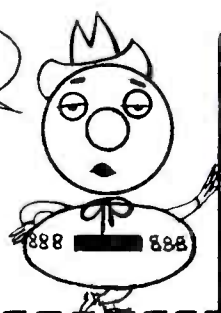
30 Rockefeller Plaza, New York 20, N. Y.
Merchandise Mart, Chicago, Ill.
Sunset & Vine, Hollywood, Calif.
In Canada: RCA Victor, 225 Mutual St.,
Toronto; 1551 Bishop St., Montreal.

IN CASE YOU'RE INTERESTED



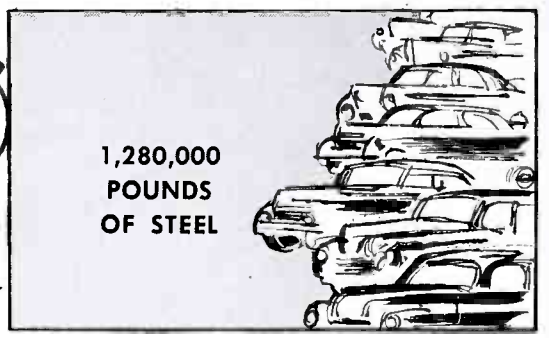
HO-HUM-M

WFAA-TV's new antenna will reach 1685 feet above average terrain . . . from concrete base to antenna tip (1521 ft.) the structure is 51 feet taller than the Empire State Building!



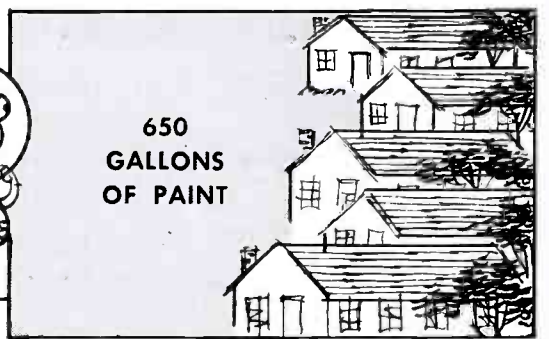
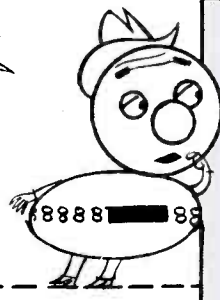
SO WHAT?

In the tower — enough steel to build 320 average automobiles.



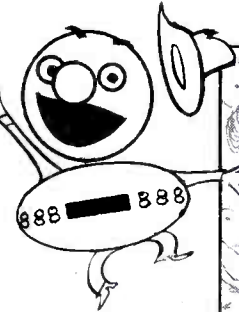
IZZAT SO?

For one coat of paint — enough to cover the outside of 95 five-room houses.



NOW YOU'RE TALKING!

But here are the facts to get excited about: WFAA-TV's new 316,000 watt signal — beamed from the top of Texas' tallest structure — will create new "A" and "B" contours which include 1,864,000 consumers (an increase of more than one-third million). And Retail Sales in this new area total \$2,279,624,000 (nearly half-a-billion more than the present "A" and "B"). To Egbert the Electron, **Business Looks Great** — for the advertiser who sells via these new WFAA-TV facilities.*



*Target Date: November

Channel **8**

WFAA-TV
DALLAS
NBC - ABC - DUMONT

RALPH NIMMONS, Station Manager
EDWARD PETRY & CO., National Representative
Television Service of the Dallas Morning News

focus on

PEOPLE



CLARK GEORGE

Clark George, manager of CBS Television Spot Sales, inaugurated plan for bringing new advertisers into spot TV. For products that have not used spot TV in a particular market, CBS conducts brand-identification tests both before and after 13-week campaign so the client can measure its effectiveness. Still in his 30's, George began work for CBS' KNX in Hollywood while still a student at UCLA. He became California sales manager of Pacific network in 1946, was moved to New York in 1951, became account executive in TV Spot Sales in 1952 and general manager in August, 1954.



JACK W. MINOR

Jack W. Minor, sales manager in charge of advertising and merchandising for Chrysler's Dodge Division, has arranged largest network lineup of stations for a single sponsor—179 on ABC for Dodge's *Break the Bank*. At 34, Minor is one of the youngest advertising chiefs in big business. Under his direction, Dodge has steadily increased its use of national television in its overall advertising schedule. Other TV programs in the Dodge lineup include the *Lawrence Welk Show* and Danny Thomas' *Make Room for Daddy*. ABC's *Disneyland* also is on 179 stations but is shared by three sponsors.



WALTER CRAIG

Walter Craig, vice president in charge of radio and television for Norman, Craig & Kummel, hit the jackpot for client Revlon when he grabbed off *The \$64,000 Question*. It quickly became one of the hottest new shows in years and has brought Revlon the highest sales in its 24-year history, with some products gaining 50%. But Craig is an old hand at big deals. For 11 years he was radio-TV veep at Benton & Bowles where he handled such accounts as Procter & Gamble and General Foods. A native of St. Louis, he has been in advertising 25 years and has played a vital role in both radio and TV.

PAUL RAIBOURN

Paul Raibourn becomes one of the most influential figures in television with reorganization of Allen B. Du Mont Laboratories, Inc. A v. p. of Paramount, he can call the shots in both the parent Du Mont firm and new broadcasting company by virtue of Paramount's 26% stock holdings. A graduate engineer and analyst (U. of Ill.), Raibourn joined Paramount in 1921, gained fast recognition as analyst of box office values. It was on his counsel that Paramount bought into Du Mont in 1938, built Station KTLA in Los Angeles in 1942 and, set up Chromatic Television Laboratories and International Telemeter Corporation. Raibourn long has been on Du Mont board.



Now available to you

TELEVISION'S GREATEST



Adventures of

KIM

A REVUE PRODUCTION

*Except in 26 markets with 26 or less first runs available

**Vidnodex, June-July 1

or the first time

HALF-HOUR WESTERN!

2 ALL NEW FIRST RUN*

FILMS MADE EXPRESSLY FOR TV

KIT CARSON

Starring

BILL WILLIAMS

Sponsored nationally
for 4 years by Coca Cola

Rating for rating, the greatest buy ever offered
the local or regional advertiser. THE ADVENTURES
OF KIT CARSON ranks as the Number 1 Western
of all Westerns, well up in the "top ten" of all
nationally rated syndicated film shows! ** Don't
let anyone beat you to the draw on this one—
call MCA right away!

MCA

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

TV

FILM SYNDICATION

9370 Santa Monica Blvd., Beverly Hills



After the "Summer Scramble" of programs, the combined Fort Worth — Dallas audience chose WBAP-TV...

FIRST * AGAIN!

★ Every night, between 6:00 and 10:30 P.M., 35 of the 62 top-rated summer shows are on WBAP-TV as against 17 on the second station and 10 on the third, as shown by the July 1955 *ARB Hooperating, the only combined composite survey of BOTH cities! New shows, old shows, re-runs; quarter hour, half hour, full hour — OVER HALF of the top-rated shows are on WBAP-TV, Channel 5. Yes, after the summer scramble, when everything changed but the viewing habit, WBAP-TV remains FIRST!

And Color!

WBAP-TV — FIRST with color in the Southwest, now in their second year of colorcasting. Two hour-long shows daily: "Texas Living" from 11:00 A.M. to 12:00 noon, and "The Jones Place", from noon to 1:00 P.M., afford the advertiser the opportunity to color-test his product. Finest studio facilities and technical equipment. See your Free & Peters man for details.

SET
COUNT 544,860

WBAP-TV

CHANNEL

5

THE STAR-TELEGRAM STATION • ABC-NBC • FORT WORTH, TEXAS

AMON CARTER
Founder

AMON CARTER, JR.
President

HAROLD HOUGH
Director

GEORGE CRANSTON
Manager

ROY BACUS
Commercial Manager

FREE & PETERS, Inc. — National Representatives

focus on BUSINESS

October, 1955

Advertisers more and more are switching media allocations to make TV their basic medium. The shares of the 50 biggest budgets which have gone into newspapers, magazines, network TV, and radio since 1950 are detailed in this issue (see "How the Top 50 Spend Their Money"). In 1954, 25 of these giants made TV their primary medium. In 1953, 22 put TV first; in 1952, 14. This swing to TV dominance is reflected by increased TV-network billings. July, 1955 was 30% above July, 1954. The table below shows that about one out of every five dollars spent for network-TV time this year came from food companies. Makers of automobiles, cigarettes, and soaps were responsible for one out of every ten dollars. Toiletries contributed one out of every eight TV-time dollars.

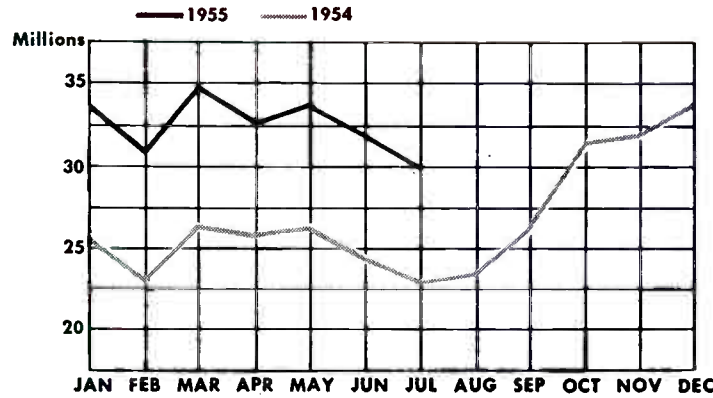
TV ADVERTISERS

GROSS TV NETWORK TIME BY PRODUCT GROUPS

Product Group	Jan.-June 1955
Agriculture & Farming	\$ 19,845
Apparel, Footwear & Access.	1,814,761
Automotive, Auto Equip. & Supplies	21,140,125
Aviation, Aviation Access. & Equip.	33,915
Beer, Wine & Liquor	3,690,954
Building Materials, Equip. & Supplies	622,735
Confectionery & Soft Drinks	4,338,881
Consumer Services	752,796
Drugs & Remedies	10,539,195
Food & Food Products	40,466,212
Gasoline, Lubricants & Other Fuels	2,285,291
Horticulture	109,669
Household Equipment & Supplies	15,575,573
Household Furnishings	1,628,223
Industrial Materials	3,716,625
Insurance	1,032,700
Jewelry, Optical Goods & Cameras	2,544,301
Office Equip., Stationery & Writing Supplies	3,125,573
Publishing & Media	365,422
Radios, Tv Sets, Phonographs, Musical Instruments & Access.	4,769,790
Retail Stores & Direct by Mail	10,392
Smoking Materials	20,781,062
Soaps, Cleansers & Polishes	21,398,968
Sporting Goods & Toys	45,927
Toiletries & Toilet Goods	34,605,547
Travel, Hotels & Resorts	240,435
Miscellaneous	1,654,902
Total	\$197,309,819

Source: PIB

TV NETWORK BILLINGS



	July, '55	July, '54
ABC	\$ 3,263,803	\$ 2,310,281
CBS	14,635,011	11,861,534
DuM	131,105	623,455
NBC	11,966,760	8,149,533
Total	\$29,996,679	\$22,944,803

Source: PIB

TV VIEWING WEEKEND-DAYTIME SETS-IN-USE FOR AUGUST

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time						FOR NETWORK BUYERS % Sets-in-Use by EST Total U. S.	
	Eastern Time Zone		Central Time Zone		Pacific Time Zone		Sat.	Sun.
	Sat.	Sun.	Sat.	Sun.	Sat.	Sun.		
9 AM	6.8	1.5	9.4	0.9	3.5	0.5	3.9	0.8
10 AM	11.7	3.1	17.8	2.6	3.3	0.9	9.5	2.0
11 AM	14.5	6.6	21.8	3.6	7.5	7.1	13.9	4.4
NOON	17.8	9.2	19.0	8.3	20.3	10.4	17.1	6.2
1 PM	16.5	10.5	17.6	12.4	17.2	14.4	15.4	8.4
2 PM	18.2	20.1	25.6	15.0	16.0	20.3	16.9	15.7
3 PM	23.1	23.8	29.4	17.3	17.4	22.2	23.5	19.0
4 PM	22.4	24.8	14.7	19.8	13.7	27.6	23.6	20.7

Source: ARB, August, 1955

TV VIEWING WEEKDAY-DAYTIME SETS-IN-USE FOR AUGUST

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS % Sets-in-Use by EST Total U. S.
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	
	7 AM	3.0	2.4	3.1
8 AM	8.1	8.5	5.9	5.2
9 AM	8.6	13.3	8.5	7.4
10 AM	12.0	14.5	5.5	11.2
11 AM	14.1	17.8	6.7	13.1
NOON	18.4	15.5	14.5	17.3
1 PM	13.0	16.0	9.9	12.0
2 PM	12.2	18.1	8.5	12.6
3 PM	14.6	15.6	14.0	15.6
4 PM	12.7	16.3	13.1	13.2

Source: ARB, August, 1955

TV MARKETS

SEPT. 1, 1955

1-channel markets	135
2-channel markets	66
3-channel markets	33
4 (or more)-channel markets	12
Total markets	246
Commercial stations U.S. & possessions	419

Source: TELEVISION MAGAZINE

TV RECEIVERS

	July, '55	July, '54
Production	344,295	306,985
Retail Sales	381,567	368,634

Source: RETMA



An average of 40 new people move into Lubbock, Texas each working day! They're part of the young, progressive audience that distinguishes the KDUB-TV market—

August set count 101,641

NOW 316,000 watts!

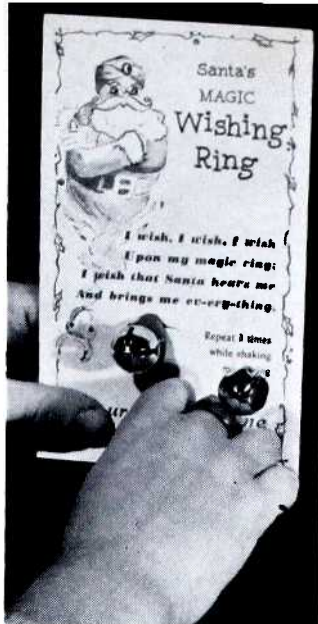


KDUB-TV

LUBBOCK, TEXAS

NATIONAL REPRESENTATIVES: AVERY-KNODEL, INC.

PRESIDENT AND GEN. MGR., W. D. "DUB" ROGERS



props and premiums

A REPORT ON
PRODUCTION, SALES, AND
PROMOTION AIDS
BY TAD REEVES

Real magic for kiddy Christmas offer. At last someone has done it—a novel approach to Christmas promotion. It's an intriguing plastic wishing ring set with a bright holiday jingle bell. Each ring is attached to a card (which can be imprinted with station or client name) bearing a "wishing verse." Gimmick—child shakes magic jingle bell ring as he recites the mystic "wishing verse."

Here's the perfect giveaway item—low cost, fresh, and packs lots of emotional interest building up to the Christmas festival. This adjustable plastic ring fits any finger from those of pre-school to pre-teen children. Ties in with your overall Christmas promotion and is excellent for store-traffic pull.

Cost for rings only 3½¢ each in lots of 1,000-4,000 and as low as 2½¢ each for 25,000. Add 1½¢ each for cards imprinted with firm name.

Musical note for Christmas giveaway—a good-looking 16-page booklet titled *Carols for Christmas*. Lithographed in four colors, the song book is filled with best loved carols plus the Christmas story as told in the gospel of St. Luke. Carols have been specially arranged by John Bach to be sung with or without musical accompaniment. Booklet is illustrated throughout by the American artist, Joseph Tillotson.

Copies cost \$26.90 for as few as 200 or \$38.75 for 1,000. Station or client name can be appropriately typeset and imprinted on the back cover under a season's greeting message for \$4.00 in quantities from 200-1,000.

Full-color lithographed envelopes (5½x8¼"), using a Yuletide theme to match the song book cover, are available for mailing at \$8.50 per M in quantities up to 5,000.

Simulated ornamental wrought-iron work—a quick solution to speedy scene changes—adds the needed versatility and decorative interest to basic sets. These are authentic-looking duplications of wrought-iron gates, fences, panels, screens, frames, and combinations of these items. Made of wood and heavy chip-board, these pieces are lightweight, easy to shift and to store. Can be painted or sprayed any color and are easily touched up.

Costs are reasonable and quoted separately based on the combination selected and dimensions. Special-order work is invited. The firm has a full line of garlands, vines, drops, wall and floor pieces, and puts special emphasis on Christmas display items.

Tips to the wise! The Broadcasting and Film Commission of the National Council of Churches of Christ, in the U. S. A., have prepared a compact 23-page booklet called *Television Do's and Don't's* for use by religious and other public service program participants.

To page 18



"Dammit, Jake, let'm watch The Big Top if he wants to."

**DON'T GET
CAUGHT NAPPING
...IN BUFFALO**

The best way to sell the nation's 14th largest market is through WGR-TV, Buffalo's most-watched station. For instance, WGR-TV has three of the top five multi-weekly shows. (Pulse)

Your sales message on WGR-TV is carried to 478,849 sets throughout prosperous Western New York, plus a bonus of 459,180 nearby Canadian sets.

SELL BUFFALO...THRU

WGR-TV

CHANNEL



NBC BASIC

REPRESENTATIVES — Free and Peters
In Canada — Andy McDermott-Toronto

PROPS AND PREMIUMS *From page 16*

It initiates the uninitiated in the simplest, most pleasant manner. There are easy-to-understand cautions and advice on preparing shows, visual effects and on-camera demonstrations, style of delivery, attitude and camera presence, make-up and personal appearance. It's a handy program aid to stock, to answer those "how, when, where, what" questions every novice asks, or send to clients.

Booklets cost 25¢ apiece or \$15.00 per hundred. Sized to mail in standard No. 10 envelopes.

Station identification with handsome lapel pins solves the problem of getting personnel properly tagged for personal appearances and press assignments. Made in three tasteful styles at reasonable prices. There are microphone pins or TV-camera pins in gold plate or sterling silver with black enamel call letters (gold—\$2, sterling—\$3). The third style is a small rectangular gold plate with call letters, priced at \$1. All pins are carded and have screwback or safetycatch pinback. Prices are not dependent on quantity orders.

In addition this supplier offers complete line of gifts in the moderate price range suitable for company Christmas giving. With few exceptions all gifts can be printed free of charge. Write for catalogue.

Habit-forming gift is this unusual Jumbo (17"x22") Desk Pad — 50 sheets to a pad of 16 pound white sulphite bond to jot important details of telephone contacts, interviews and just plain doodling. The deluxe style is perforated at the top, wirestitched with cloth strips covering the stitching and has chip-board back with imitation leather corners at bottom. The standard style is simpler and cheaper.

Both styles can carry your imprint on each page across the full bottom (22") of the sheet.

Printing on pads can be either offset or letterpress in one color on one side only. On offset, the supplier will do a minimum amount of layout and keyline with any special drawings or handlettering extra (unless furnished by customer).

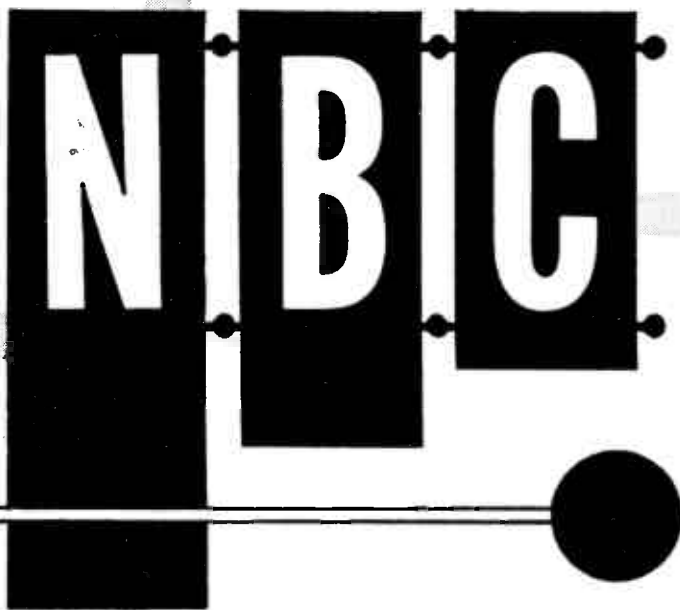
Write to Props and Premiums Department, TELEVISION MAGAZINE, 600 Madison Avenue, New York 22, N. Y., for names and addresses of suppliers — or for help with any premium problem.

in Connecticut

WKNB

TV

is now Basic



FULL NBC PROGRAMMING

WKNB-TV becomes the first Connecticut station to carry the *entire* star-studded lineup of NBC shows.

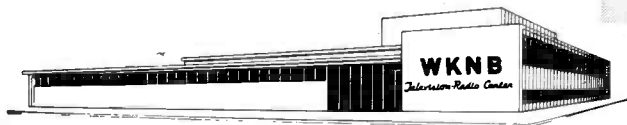
LOCAL RECOGNITION

WKNB-TV is recognized as the "leadership station" in community participation and local programming . . . Civic movements, charity drives, public appeals. They turn first to WKNB-TV . . . 12,000 pledges and \$160,000 raised in 16-hour Telethon Spectacular for Flood Relief (August, 1955) . . . More than 40 women's clubs on the air every month . . . 90,000 visitors to our new studios in the first year . . . The most live shows . . . local news, local programs, local civic service . . . Highest local advertiser acceptance daytime and night-time.

CONCENTRATED COVERAGE

WKNB-TV reaches more than 320,000 families . . . situated in heart of New Britain-Hartford market, 31st biggest and 3rd richest in the U.S.

WKNB-TV channel 30



Studios and Offices:

WEST HARTFORD 10, CONNECTICUT

Represented Nationally by The Bolling Company



WSM-TV

Passes Another
Milestone . . .

600 REMOTES IN FIVE YEARS OF TELECASTING!

Only a few stations in the U. S. A.
could equal WSM-TV's record of
remote telecasts.

Why?

Probably because they're expensive . . . because each one involves its own peculiarly tricky technical problems . . . and because it's a rare remote that adds any black ink to the profit column at the end of the year.

Yet more important, colorful, entertaining events take place outside of TV studios.

That's why a tabulation of remotes is often the key to a station's vigor, vision, aggressiveness, and public service — important factors in building the audience loyalty that boosts sales for your products.

Incidentally, WSM-TV's 600 includes 1952 political campaign speeches by major candidates . . . the inaugural ceremonies of Tennessee's governor . . . Grand Ole Opry shows fed to the network . . . NCAA basketball games from Bowling Green, Kentucky (65 air miles from Nashville) . . . steeplechases, stock car races, baseball games, and other events in locales where many miles and mountains separated pick-up point from tower — requiring supplements to WSM-TV's two-truck, two-camera mobile unit, plus the construction of special relay facilities.

WSM-TV was Nashville's first (and is still Nashville's only) TV station equipped for remote telecasting.



CLEARLY NASHVILLE'S #1 TV STATION

WSM-TV

CHANNEL 4

NBC-TV Affiliate — Nashville, Tenn.

Irving Waugh, Commercial Manager

Edward Petry & Co., National Advertising Representatives

Luncheon



with Linnea

A monthly column on timebuyers and their problems

With so many of the younger timebuyers being concerned about the point at which they will begin to receive their full recognition, I thought it might be interesting to gather together some of my old friends and business associates who, through years of progress—and hard work—have traded the title “timebuyer” for something more far-reaching.

We might call this our first luncheon meeting of “directors”—men who have a thorough knowledge of all media and who supervise departments made up of specialists in each.

H. H. Dobberteen, vice-president and media director of Bryan Houston, Inc., had many years of print-media experience, then radio, and was right there when television came galloping along.

Philip Kenney, associate media director of Kenyon and Eckhardt, was one of my client contacts when he was with the advertising department of Lever Brothers, before he went into timebuying.

George Kern, associate media director of Lennen & Newell, was an advertising agency account executive in the days when those were the people who made up media lists and did the experting on media analyses. He then went into radio and is now involved with all media.

And so we four, with a total of well over a hundred years of experience among us, find that while we are taking a broad, mature view in our planning, recommendations, and all our activities, we must still admit that we are constantly learning as we go and that there are many questions to be answered and problems to be solved.



PHILIP KENNEY

Selling methods of various media were compared and it was interesting that in this group there was

so much of the same feeling as expressed by a younger group I had lunch with some weeks ago. The consensus seems to be that print media sales people do far better long-range selling than do those in broadcasting.

Some explanation of this was offered by Phil Kenney, however, who brought out the fact that print salesmen have far less servicing to do after the sale is made. In broadcasting, the sales contact must keep on top of programming, time changes, ratings and many phases of activity that do not exist in print media.



GEORGE KERN

Dobby brought out an interesting point here—that the growth of media departments and the increased stature of media people could be traced to the beginning of broadcasting and seemed to be largely the result of television. When there was only print, it was possible for the account executive to have a full knowledge of the media situation based on a minimum of information supplied by the space buyer. The complications of broadcasting made it impossible for anyone other than those specifically assigned to that activity to absorb all the details. Therefore, both advertisers and agencies lean more and more on the media and media-research people.

In some instances, it has taken the print people a long time to recognize fully and accept this transfer of responsibilities to the media departments and many still feel their first contact should be with the advertiser or the account executive. The resultant confusion can have serious consequences.

George Kern said that some agencies had not yet recognized the full scope of a media department's activities and that a great deal of the acceptance of the stature of that de-

Time Buyer

PETER M. BARDACH

Foote, Cone & Belding

says . . .

“A station's popularity position in its market is important to the success of a sales campaign. WNHC-TV has been my steady choice year after year because of its position in the telecasting business in Southern New England. WNHC-TV is an outstanding station from the standpoint of sales, programming and management.”

Compare these facts!

15 County Service Area	
Population	3,564,150
Households	1,043,795
TV Homes	948,702

Channel 8

SERVING HARTFORD & NEW HAVEN AREAS.
represented by the katz agency, inc.

WNHC
Television
WNHC



**HOMEMAKERS
ARE STARS
on
wbns-tv's
KITCHEN FAIR**



Homemakers, from city apartments to rural homesteads, drawn from throughout wbns-tv's extensive 33-county coverage area, are the stars of this unique homemaking series. Appearing with hostess Jeanne Shea, they prepare their treasured family recipes, give up-to-the-minute serving ideas, and economical household hints to the thousands of "Kitchen Fair's" loyal viewers.

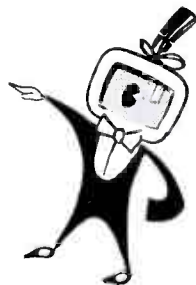
Since the inception, a little more than a year ago, of this unusual household show, presented by homemakers, to homemakers, over 400 women have been hostesses in the wbns-tv kitchen. Occasional guest celebrities such as Roxanne and Adolphe Menjou, add additional sparkle to the series.

Through the preparation of their favorite dishes, these homemakers give unsolicited testimonials for numerous sponsors' products . . . and in the mailing of recipe requests which average 7,000 per month, a complete listing of sponsors products is also given.

Assisted by Jeanne Shea, and home economist Ann Hunziker, who serves as program coordinator, the homemakers of central Ohio present a "show of their own".

Here is a program which gives you excellent spot participation, backed by bonus promotions—an excellent opportunity to successfully sell your clients products.

wbns-tv



**COLUMBUS, OHIO
CHANNEL 10**

CBS-TV NETWORK — *Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High St.*

REPRESENTED BY BLAIR TV

partment depends upon how strong the agency has permitted it to become. Sometimes its functions are limited by top-level agency management and so, in turn, by the quality and limitations of the people within the department.

Media activities are far more creative than they were years ago and media directors, as well as space and time buyers, are more often consulted in agency planning and presentations. More and more, these individuals are exposed to presentations by competitive media so that they can have a better understanding of how to present their recommendations to account executives and clients. This also puts them in the position of being better able to defend themselves against unwarranted claims by competitors.

It wasn't too long ago that "media director" was a new term and title added to this business. There are so many, both within agencies and outside, who feel that over-all media people are partial to the medium with which they have the greatest background.

Such an idea is completely unfounded, because over-all media people have the tremendous responsibility of evaluating each one impartially and recommending a combination which will produce the greatest sales for the individual client.

Through the contributions of these people to over-all advertising plans, which result in reaching as many people as possible for the lowest possible cost, growing sales of products can and often do lead to greater expenditures in all media.

Of course, when you're with people who cover all media, the discussion gets into every type, and so we couldn't avoid enlarging on Phil's comment that he wondered whether station representatives were over-emphasizing the networks' getting into what they consider their end of the business because of selling participations on network shows in both radio and television.

From our individual experiences, we had found that the opportunity to purchase broadcasting in this way appealed to a good many advertisers who otherwise would not have used the medium at all. The idea of having something easy to purchase—something with a name and good promotion tie-in—something that could be purchased quickly—gave them a real desire to take advantage of going on the air.

Since our conversation on the subject, I have become involved personally.
To page 90

ALL

EYES

ARE ON

WGTH-TV

CBS PROGRAMS START OCT. 1st on Channel 18 . . . Bringing the rich Hartford market the tops in Television entertainment . . .

General Times Television Corporation



for rates and availabilities, contact
H-R, Representatives, Inc., 380 Madison Avenue, New York, New York



5

has moved to channel

KCMO-TV

Kansas City's Dominant Station

MEREDITH *Radio and Television* **STATIONS**

affiliated with **Better Homes and Gardens** and **Successful Farming** magazines

KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
K	K	W	W	K	K	W	W
C	C	H	H	P	P	O	O
M	M	E	E	H	H	W	W
O	O	N	N	O	O	W	W
RADIO	TV	RADIO	TV	RADIO	TV	RADIO	TV
810 kc.	Channel 5	620 kc.	Channel 8	910 kc.	Channel 5	590 kc.	Channel 6
ABC	CBS	ABC	CBS	ABC		CBS	NBC

Represented by KATZ AGENCY INC.

JOHN BLAIR & CO. BLAIR TV, INC.

LATE NIGHT OR PRIME TIME?

For 20-second announcements, which is the better c-p-m buy?

With network telecasting moving more and more into late nighttime, the "fringe" hours are becoming an increasingly sound spot buy.

This month, TELEVISION MAGAZINE's cost-per-thousand study compares the respective performances of two 20-second announcements—one slotted during the final half-hour of a station's highest time classification (whatever its official designation—"A" or "AA"—this class will be referred to as Class A), the other during the half-hour immediately following, which generally falls in the next highest class (to be referred to here as Class B.)

In order to reduce the variables, Thursday ratings have been used for all stations, and they have been derived by the standard method of av-

eraging the quarter-hours adjacent to each spot.

As the examples charted below illustrate, the viewing drop reflected by the lower ratings during fringe time is more than offset by the lower cost—so that the end results are substantially the same. In fact, the late-night potential often exceeds prime time's, as in the case of Buffalo, where a station break at 10:30 p.m. delivered a thousand homes at \$1.01; at 9:30 p.m., the cost came to \$1.04.

In a similar study, published in its June issue, TELEVISION MAGAZINE compared the values of Class A and Class B spots within the *early-evening* hour surrounding the time-class shift. There too, the results revealed a very narrow spread between the performance of the less expensive

spots and their prime-time equivalents.

In terms of audience composition, late night offers a particular advantage over prime as well as early-evening time, in that it contains a consistently higher proportion of adults. This pattern, especially significant to the advertiser whose commercial story is directed toward adults, prevailed in every market studied for this report.

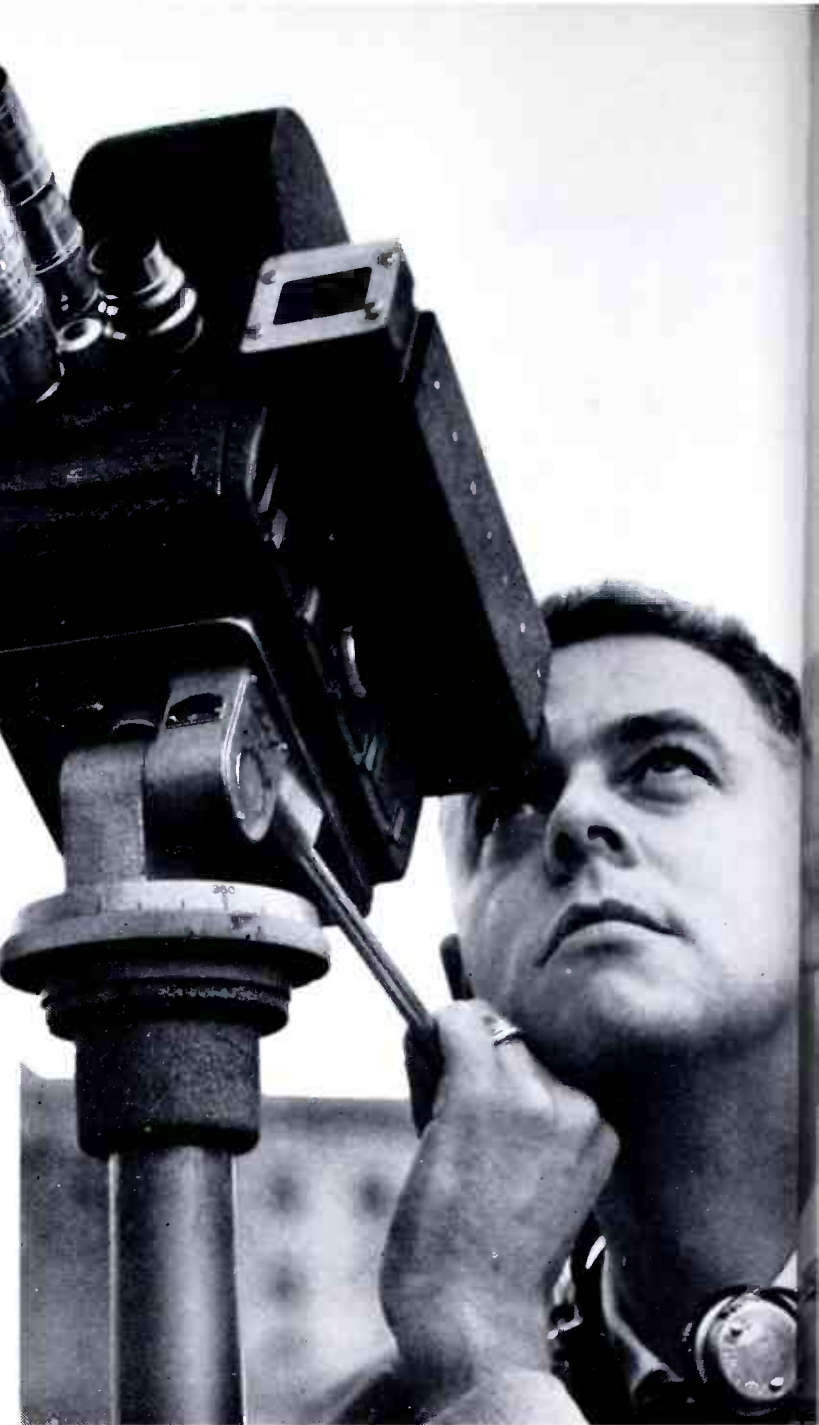
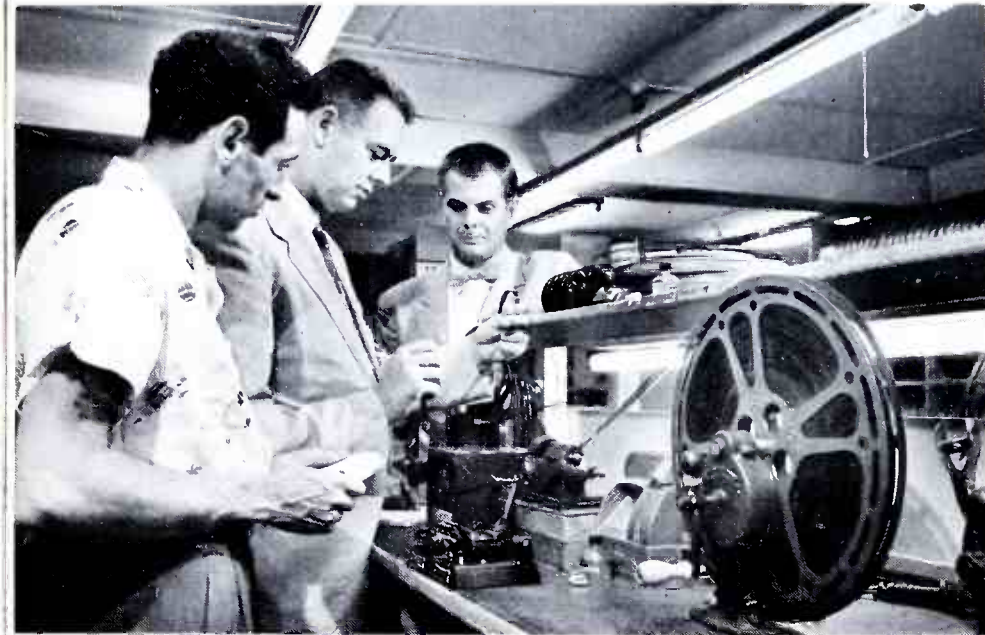
Here are some examples: In Birmingham, 74% of the 9-10 p.m. audience is adult; during the next hour, the percentage goes up to 87%. In San Diego, the percentage of adults viewing between 9-10 p.m. is 77%; between 10-11 p.m., it goes up to 91%. In Washington, adults account for 89% of the 10-11 p.m. audience, 96% of 11 p.m.-midnight viewers.

Market & Station	Time & Class	Cost	Rating (Pulse, 4/55)	# Homes Reached	C/M Homes
Atlanta, WAGA-TV	10:00 (A)	\$150	19.8	99,897	\$1.50
	11:00 (B)	80	9.2	46,417	1.72
Birmingham, WBRC-TV	9:00 (AA)	160	32.5	106,366	1.50
	10:00 (A)	130	19.5	63,820	2.04
Buffalo, WGR-TV	9:30 (AA)	170	37.0	163,510	1.04
	10:30 (A)	140	31.4	138,763	1.01
Chicago, WNBQ	10:00 (AA)	600	19.3	391,410	1.53
	10:30 (A)	400	10.5	212,943	1.88
Detroit, WWJ-TV	10:00 (AA)	400	22.0	306,447	1.31
	11:00 (A)	320	16.0	222,870	1.44
Fort Worth, WBAP-TV	10:00 (A)	160	27.5	123,360	1.30
	11:00 (B)	110	10.0	44,858	2.45
Philadelphia, WPTZ	10:00 (AA)	500	18.2	313,417	1.60
	11:00 (A)	360	13.0	223,869	1.61
San Diego, KFMB-TV	9:30 (A)	160	18.9	52,618	3.04
	10:30 (B)	120	14.5	40,368	2.99
Toledo, WSPD-TV	10:30 (A)	170	38.8	127,322	1.34
	11:30 (C)	85	18.8	61,692	1.38
Washington, WTOP-TV	10:00 (A-1)	300	18.7	106,313	2.82
	11:00 (A-2)	185	11.5	65,380	2.83



ABOVE: Enlargement from 16-mm frame taken during Hurricane "Carol."

BELOW: Film Editor Harold Wordsman (left), William Cooper (also pictured at right), and Ken Phelps of Du Pont discuss filming of show on 931 High Speed Rapid Reversal Film. About audio Cooper says, "We make single-system pickups on Du Pont Film that sound as good as double-system recordings."



"We shot a hurricane and got a Peabody Award ... thanks to the speed and latitude of Du Pont 931!"

—says William L. Cooper, Jr., Film Director, WJAR-TV, Providence, Rhode Island

"Our coverage of Hurricane 'Carol' earned the coveted Peabody Award and three other national awards. Our ability to record this tragic event was largely due to the high speed and wide latitude of Du Pont 931 Motion Picture Film," says William L. Cooper, Jr., of WJAR-TV.

"When the hurricane hit, we filmed the disaster in the face of gale-force wind ... rain and salt water ... difficult lighting conditions. After every 100 feet of exposure, we'd open our cameras and wipe the water from the inside ... no question ... *we were shooting* under impossible conditions, yet the film performed perfectly.

"During the storm, all electricity was out ... over 5,000 feet of Du Pont Film had to be *hand-developed* and washed

in muddy, oil-streaked water. But, even under these primitive photographic conditions, the film turned out exceptionally well ... the pictures were clear and well defined ... Du Pont 930 and 931 had far exceeded our greatest expectations! I feel that *no other film* could have taken the punishment and come through with such remarkable results!"

Mr. Cooper continues, "We like the soft tones we get with Du Pont Film which are so necessary for really fine TV reproduction. And these films always give consistently fine results. With rapid reversal Du Pont film, our processing machines can be operated at extreme temperatures, too. Processing and drying of film can be done in about *five minutes* —ready for projection."

DISTRICT OFFICES

Atlanta 5, Ga. 805 Peachtree Building
Boston 10, Mass. 140 Federal Street
Chicago 18, Ill. 3289 N. California Avenue
Cleveland 14, Ohio. 1033 Union Commerce Bldg.
Dallas 7, Texas. 1628 Oak Lawn Avenue
Los Angeles 38, Calif. 7051 Santa Monica Boulevard
New York 11, N. Y. 248 West 18th Street
Philadelphia 2, Pa. 225 South 15th Street
Export Nemours Bldg., Wilmington 98, Delaware
Canada ... Du Pont Company of Canada Limited, Montreal



REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING
... THROUGH CHEMISTRY

DU PONT MOTION PICTURE FILM

RATING RECORD OF 14 KEY SHOWS

A new feature has been added to TELEVISION MAGAZINE's continuing Film Buying Guide: Along with the ratings of the 14 syndicated shows—and their competition—analyzed on these pages are presented ratings for the preceding quarter-hour. This guide was designed to give the advertiser an idea of how a prospective vehicle would do in his market by showing how it has performed in other markets, in different time segments, against varying competition. The ratings of preceding programs may indicate how much of a property's rating performance is due to its own power and how much to inherited audiences.

Ratings: July Telepulse. Times given are p.m. except where otherwise indicated.

Adventures in Tin Tin	ATLANTA Friday 6:30 WLW-A (5.7) 16.2 WAGA-TV CBS News—Edwards; Julius La Rosa (5.7) 7.4 WSB-TV Matt Dennis; News Caravan (8.3) 7.5	BALTIMORE Friday 7:30 WAAM (5.0) 14.2 WBAL-TV Matt Dennis; News Caravan (13.0) 7.7 WMAR-TV CBS News—Edwards; Patti Page (5.7) 7.7	CLEVELAND Friday 7:30 WEWS (4.3) 18.0 WNBK Matt Dennis; News Caravan (12.3) 9.5 WXEL CBS News—Edwards; Patti Page (8.7) 9.2	MINNEAPOLIS-ST. PAUL Friday 6:30 WTCN-TV (9.0) 17.7 WCCO-TV Topper (11.0) 13.7 KSTP-TV Midwest Hayride (9.3) 7.9	SAN FRANCISCO-OAKLAND Friday 7:30 KGO-TV (11.0) 17.7 KRON-TV Movie Museum; News Caravan (11.3) 10.0 KPIX Windows (7.0) 8.9
	BALTIMORE Saturday 5:30 WBAL-TV (17.3) 18.9 WMAR-TV Twilight Theatre (3.0) 3.2 WAAM Mat. Movies (2.3) 2.7	BIRMINGHAM Tuesday 6 WBRC-TV (9.7) 17.0 WABT Place-Face (10.4) 11.3	LOS ANGELES Tuesday 7 KTTV (8.5) 16.8 KCOP Dangerous Assignment (1.8) 6.9 KRCA-TV Steve Donovan (7.8) 6.7	SAN FRANCISCO-OAKLAND Monday 6:30 KGO-TV (5.7) 12.9 KRON-TV Favorite Story (11.7) 12.0 KPIX CBS News—Edwards; Cartoon Cut-ups (6.3) 8.0	WASHINGTON Friday 7 WTOP-TV (8.7) 10.9 WRC-TV Badge 714 (9.7) 12.4 WMAL-TV Jim Gibbons Show (4.0) 3.5
Badge 714 rerun of Dragnet)	BIRMINGHAM Friday 9:30 WBRC-TV (18.0) 21.0 WABT My Little Margie (20.5) 20.8	DAYTON Saturday 10:30 WHIO-TV (22.5) 24.0 WLW-D Liberace (18.0) 14.3)	DETROIT Sunday 10 WWJ-TV (10.0) 19.4 WJBK-TV Bandstand Review (22.0) 9.5 WXYZ-TV Joe Palooka (6.7) 7.5	HOUSTON-GALVESTON Thursday 10 KPRC-TV (19.8) 20.6 KGUL-TV Late Show (15.0) 11.1 KTRK-TV News; Party, On Stage (5.7) 4.4	SAN-FRANCISCO-OAKLAND Wednesday 9 KPIX (14.7) 19.2 KRON-TV Kraft TV Theatre (15.0) 21.4 KGO-TV Mr. Citizen (24.0) 8.4
Captain Ballant	ATLANTA Sunday 4:30 WSB-TV (6.3) 7.5 WLW-A Super Circus (10.3) 9.9 WAGA-TV Let's Take A Trip (4.0) 4.5	BIRMINGHAM Sunday 3:30 WABT (12.0) 16.5 WBRC-TV Let's Take A Trip (5.0) 8.3	BOSTON Sunday 5:30 WBZ-TV (10.0) 17.2 WNAC-TV Paris Precinct (10.0) 8.9	HOUSTON-GALVESTON Sunday 3:30 KPRC-TV (12.0) 11.1 KGUL-TV Inner Sanctum (11.4) 11.3 KTRK-TV Super Circus (7.2) 8.0	MILWAUKEE Sunday 3:30 WTMJ-TV (5.7) 10.0 WISN-TV Super Circus (7.3) 7.7 WXIX Let's Take A Trip (3.7) 4.2
Cisco Kid	BALTIMORE Tuesday 7 WBAL-TV (9.0) 10.9 WMAR-TV 7 O'Clock Final; Comeback (11.7) 6.7 WAAM Movie Time; News—J. Daly (3.7) 4.5	BIRMINGHAM Sunday 1 WBRC-TV (9.5) 12.5 WABT Music Makers (4.0) 11.0	BUFFALO Thursday 7 WBEN-TV (8.7) 13.5 WGR-TV Amos 'n' Andy (12.0) 12.5	HOUSTON-GALVESTON Thursday 7 KPRC-TV (20.7) 21.8 KGUL-TV Climax (16.8) 17.0 KTRK-TV Beulah (9.3) 6.8	MILWAUKEE Saturday 4:30 WTMJ-TV (10.7) 12.9 WISN-TV Gene Autry (6.3) 7.2 WXIX Million \$ Movie (6.0) 6.9

Ratings in parentheses are for quarter hour preceding each show. Weekday pre-6 p.m. ratings are Monday-Friday averages.

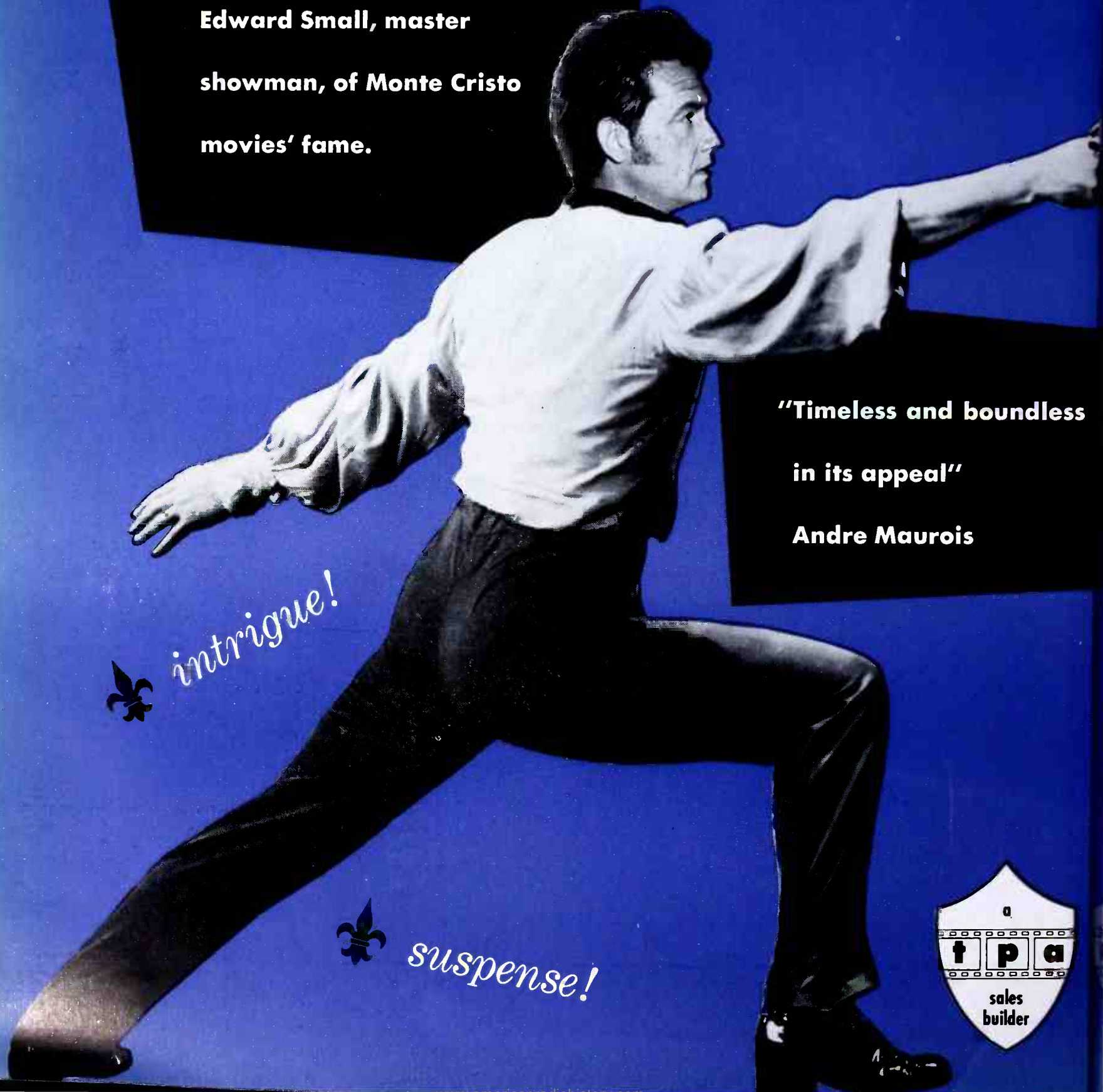


from the pages of the most popular book in the world...

Alexandre Dumas'

THE COUNT OF

**Produced for quality by
Edward Small, master
showman, of Monte Cristo
movies' fame.**



**"Timeless and boundless
in its appeal"
Andre Maurois**

 *intrigue!*

 *suspense!*



MONTE CRISTO

starring

GEORGE DOLENZ

the coming idol of the TV screen

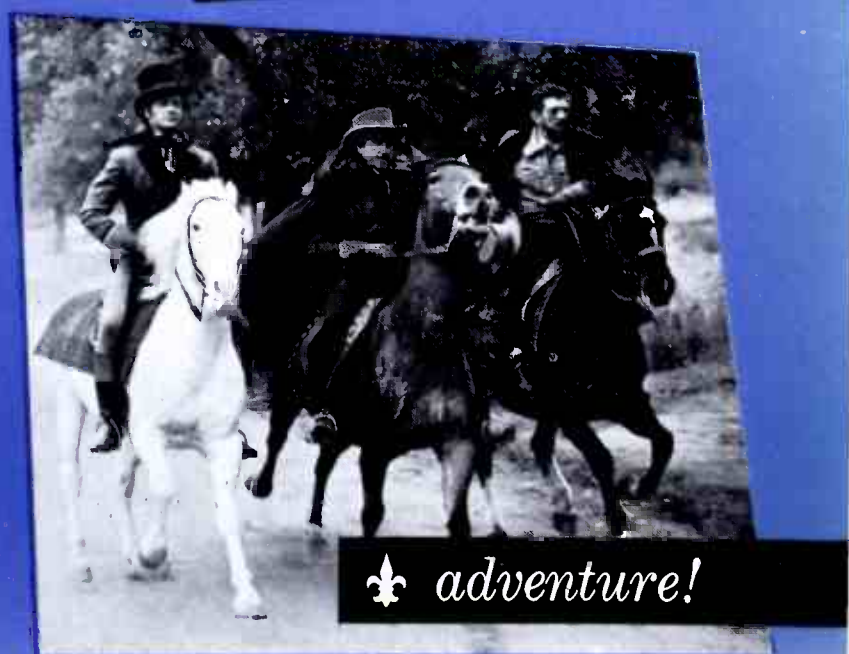
co-starring

FAITH DOMERGUE

**This brand new half-hour TV series is for
advertisers who want the very best!**

**If your product calls for an exciting, quality,
dramatic program which appeals to every
member of the family—"The Count of Monte
Cristo" is the treasure you are seeking.**

For higher sales through quality programs



Television Programs of America, Inc.

477 MADISON AVENUE, NEW YORK • PLAZA 5-2100

film buying guide *Continued*

City	ATLANTA Saturday 10:30	CINCINNATI Friday 10:30	MINNEAPOLIS-ST. PAUL Wednesday 8:30	SAN FRANCISCO-OAKLAND Friday 10	ST. LOUIS Friday 9:30
Detective	WSB-TV (22.3) 16.2 WAGA-TV Life with Father (9.7) 9.0 WLW-A Tafon Wrestling (7.3) 8.5	WKRC-TV (13.3) 13.7 WLW-T Tonight (8.7) 10.0 WCPO-TV Pantomime-Parade (10.3) 9.2	KSTP-TV (19.3) 20.5 WCCO-TV US Steel Hr. (15.3) 18.0 WTCN-TV Boxing; Ringside Roundtable (12.0) 10.5	KRON-TV (13.0) 16.7 KPIX Undercurrent (19.0) 15.8 KGO-TV My Hero (9.7) 6.0	KSD-TV (13.7) KWK-TV Corliss Archer (17.0)
Douglas Fairbanks Presents	CINCINNATI Tuesday 9:30	LOS ANGELES Wednesday 10:30	MINNEAPOLIS-ST. PAUL Friday 9	NEW YORK Wednesday 10:30	ST. LOUIS Wednesday 9:30
	WLW-T (9.3) 14.5 WCPO-TV Mayor-Town (10.0) 15.5 WKRC-TV See It Now (37.3) 15.2	KRCA-TV (19.8) 11.9 KTTV China Smith (5.0) 6.3 KNXT Big News (5.0) 5.9	KSTP-TV (8.3) 9.9 KEYD-TV Baseball (16.7) 17.7 WCCO-TV Science-Theatre (15.7) 15.4	WRCA-TV (16.5) 9.8 WCBS-TV US Steel Hr. (15.3) 15.8 WPIX Baseball (7.8) 6.2	KSD-TV (20.7) KWK-TV US Steel Hr. (20.3) KTVI Baseball (12.3)
Eddie Cantor Comedy Theatre	BUFFALO Tuesday 10:30	DAYTON Friday 8:30	HOUSTON-GALVESTON Thursday 9:30	SAN-FRANCISCO-OAKLAND Saturday 7	SEATTLE-TACOMA Wednesday 8:30
	WGR-TV (12.0) 20.9 WBEN-TV See It Now (45.0) 21.4	WLW-D (20.0) 20.3 WHIO-TV Ray Milland (25.5) 26.0	KPRC-TV (22.2) 20.3 KGUL-TV My Hero (15.6) 15.5 KTRK-TV Star Tonight (5.4) 6.0	KRON-TV (14.0) 14.2 KPIX TV Top Tunes (13.7) 15.2 KGO-TV Captain Gallant (5.3) 5.9	KING-TV (27.1) KTNV-TV I've Got A Secret (10.5) KOMO-TV Kraft TV Theatre (12.0)
Ellery Queen	ATLANTA Wednesday 10	BOSTON Sunday 10:30	COLUMBUS Friday 8:30	DAYTON Friday 10:15	SEATTLE-TACOMA Monday 10
	WAGA-TV (21.7) 12.5 WSB-TV Patti Page; This Is the Story (14.7) 12.4 WLW-A News, Weather; Sports Scope (10.7) 6.4	WNAC-TV (20.3) 19.2 WBZ-TV Life Begins at 80 (16.7) 12.7	WTVM (7.7) 12.2 WBNS-TV Man Behind the Badge (21.0) 21.9 WLW-C Eddie Cantor (15.0) 10.4	WHIO-TV (23.0) 19.3 WLW-D Runyon at Night; Tonight (18.0) 15.8	KING-TV (13.5) KOMO-TV R. Montgomery (18.1) KTNV-TV Late Show (9.0)
Follow That Man	ATLANTA Wednesday 10:30	DAYTON Sunday 10:15	MILWAUKEE Thursday 9	MINNEAPOLIS-ST. PAUL Friday 9:30	WASHINGTON Friday 10:45
	WAGA-TV (12.3) 11.2 WSB-TV I Led 3 Lives (11.7) 14.0 WLW-A Sportsman's Club; Sky Theatre (5.7) 4.8	WHIO-TV (24.0) 20.0 WLW-D Theatre Tonight; Break-Bank (21.5) 17.0	WXIX (13.7) 16.0 WTMJ-TV Playhouse 15; News, Weather (25.3) 22.0 WISN-TV Wrestling (6.3) 8.4	KSTP-TV (9.7) 13.7 KEYD-TV Baseball (17.3) 18.9 WTCN-TV Adventure Theatre (9.3) 10.2	WMAL-TV (8.0) WTOP-TV Windows (15.0) WRC-TV So This Hollywood (7.0)
Gene Autry	BALTIMORE Saturday 7	CHICAGO Saturday 6	CINCINNATI Saturday 6	CLEVELAND Saturday 7	NEW YORK Saturday 7
	WMAR-TV (10.0) 11.0 WBAL-TV Science Fiction Theatre (12.7) 8.4 WAAM News-Sports; Golf-Yr. Game (3.7) 2.9	WBMM-TV (5.3) 11.4 WNBQ Hopalong Cassidy (3.7) 10.9 WGN-TV 6 Shooter Theatre (10.0) 10.2	WKRC-TV (5.0) 9.9 WLW-T Captain Gallant (6.0) 6.5 WCPO-TV Flight 7 (5.7) 5.5	WXEL (11.3) 12.9 WNBK The Whistler (7.0) 12.2 WEWS Flight 7 (13.0) 3.9	WCBS-TV (6.5) WRCA-TV Fonda Presents (6.0) WABD Terry & Pirates (1.0)
Hopalong Cassidy	BALTIMORE Saturday 6	CHICAGO Saturday 6	COLUMBUS† Friday 7	MILWAUKEE Sunday 4:30	SAN FRANCISCO-OAKLAND Friday 6:30
	WBAL-TV (19.0) 16.9 WMAR-TV Pride-Family (3.3) 7.4 WAAM Movie Time (2.7) 3.0	WNBQ (3.7) 10.9 WBMM-TV Gene Autry (5.3) 11.4 WGN-TV 6 Shooter Theatre (10.0) 10.2	WTVN (12.0) 13.5 WBNS-TV Pantomime Quiz (8.7) 11.9 WLW-C Midwest Hayride (7.3) 9.2	WISN-TV (9.3) 8.2 WXIX You Are There (12.7) 10.7 WTMS-TV House Party (10.0) 9.4	KGO-TV (6.7) KRON-TV Soldiers of Fortune (13.0) KPIX CBS News-Edwards; Barker Bill (5.0)
I Led 3 Lives	BOSTON Monday 7	BUFFALO Monday 9:30	COLUMBUS Tuesday 9:30	MILWAUKEE Tuesday 9:30	MINNEAPOLIS-ST. PAUL Tuesday 8:30
	WNAC-TV (15.0) 24.4 WBZ-TV Annie Oakley; Newsteller (12.0) 9.7	WBEN-TV (20.7) 22.7 WGR-TV R. Montgomery (22.0) 19.7 WBUF-TV Pee Wee King (2.3) 2.5	WBNS-TV (41.3) 28.5 WLW-C City Detective (10.0) 14.5 WTVN Lone Wolf (5.3) 11.5	WTMJ-TV (19.7) 20.0 WXIX Secret File, U.S.A. (18.7) 19.0 WISN-TV Soldiers of Fortune (8.7) 6.5	WCCO-TV (13.3) KSTP-TV See It Now (34.3) KEYD-TV Wrestling (6.0)
Liberace	BUFFALO Sunday 6:30	CINCINNATI Tuesday 6:30	CLEVELAND Wednesday 9	DAYTON Saturday 10:30	SAN FRANCISCO-OAKLAND Sunday 9:30
	WGR-TV (8.3) 13.5 WBEN-TV You Are There (14.3) 10.4	WCPO-TV (7.0) 7.7 WKRC-TV CBS News-Edwards; News, Weather (9.0) 9.2 WLW-T Dinah Shore; News Caravan (7.7) 7.5	WEWS (8.3) 13.5 WXEL Millionaire (21.7) 19.8 WNBK Kraft TV Theatre (15.0) 16.4	WLW-D (18.0) 14.3 WHIO-TV Badge 714 (22.5) 24.0	KPIX (23.7) KRON-TV TV Playhouse (19.7) KGO-TV Racket Squad (6.0)

Ratings in parentheses are for quarter hour preceding each show. Weekday pre-6 p.m. ratings are Monday-Friday averages.

†Second half of hour-long version.



Certainly, fish can talk

... when you use film!

Even a guppy (to say nothing of the magnificent specimens shown here) can be made to sell for you, tell all about your product, and—what is very important—get your message right every time, everywhere, without chance of misquote. Easy and economical, too, when you **USE EASTMAN FILM.**

For further information—what film to use—latest processing techniques, address:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

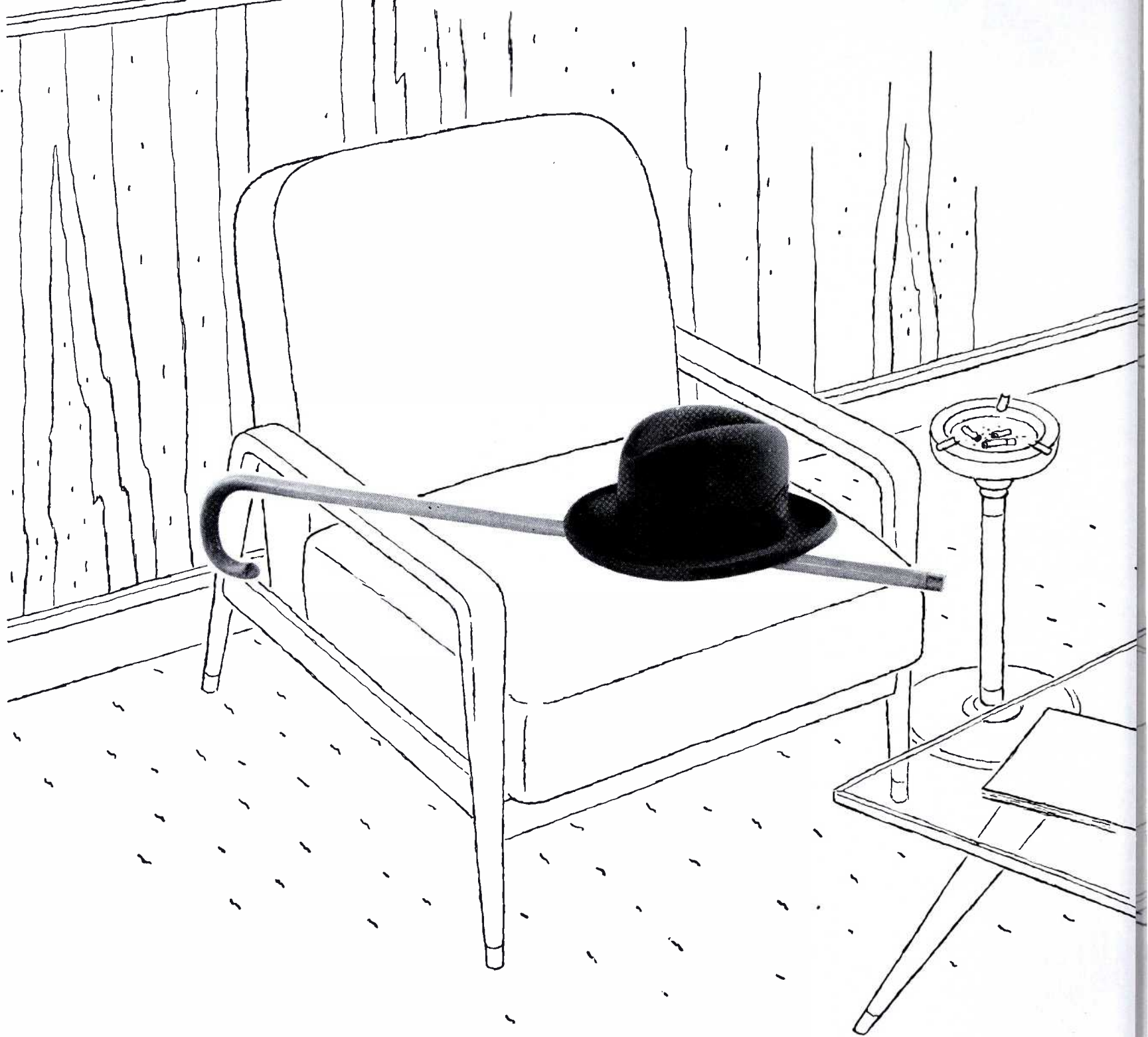
Midwest Division
137 North Wabash Ave.
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

or **W. J. GERMAN, INC.**
Agents for the sale and distribution of Eastman
Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

Are you shooting your films **IN COLOR?** You *should be!* You'll be needing it.

... He's Talking About



FREE & PETERS, INC.

Pioneer Station Representatives Since 1932

NEW YORK

250 Park Avenue
Plaza 1-2700

CHICAGO

230 N. Michigan Ave.
Franklin 2-6373

DETROIT

Penobscot Bldg.
Woodward 1-4255

ATLANTA

Glenn Bldg.
Murray 8-5667

FT. WORTH

406 W. Seventh St.
Fortune 3349

HOLLYWOOD

6331 Hollywood Blvd.
Hollywood 9-2151

SAN FRANCISCO

Russ Building
Sutter 1-3798

WOMEN Again!

WITH more than 15,000,000 of them spending an average of 3 hours a day with the stations he represents, you'll find your F&P Colonel well versed in the ways of women — and ready to talk about them at the drop of his hat.

Furthermore, he has a number of plans up his sleeve designed to *keep* your product before the ladies who buy soaps and soups and such for America's *biggest* families . . . and do it at low rates and low, low cost-per-thousand . . . daytime.

For documentation and specific schedules, your F&P Colonel wants to drop his hat in *your* office.

Representing VHF Television Stations:

EAST — SOUTHEAST

		VHF CHANNEL	PRIMARY
WBZ-TV	Boston	4	NBC
WGR-TV	Buffalo	2	NBC
WWJ-TV	Detroit	4	NBC
WPIX	New York	11	IND
WPTZ	Philadelphia	3	NBC
KDKA-TV	Pittsburgh	2	NBC
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WDBJ-TV	Roanoke	7	CBS
WTVJ	Miami	4	CBS

MIDWEST — SOUTHWEST

WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth-Superior	6	NBC
WDAY-TV	Fargo	6	NBC
WCCO-TV	Minneapolis-St. Paul	4	CBS
KMBC-TV	Kansas City	9	ABC
WBAP-TV	Fort Worth-Dallas	5	ABC-NBC
KFDM-TV	Beaumont	6	CBS
KENS-TV	San Antonio	5	CBS

WEST

KBOI-TV	Boise	2	CBS
KBTV	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KMAU-KHBC-TV	Hawaii		
KRON-TV	San Francisco	4	NBC





Reading of children's classics by Jessica Tandy and Hume Cronyn on *Omnibus* inspired new program series.

PROGRAM REVOLUTION DUE FOR TV?

Yes, says Ford Foundation's Saudek, who cites some hopeful signs

BY WAYNE OLIVER

Television soon may crash through the barriers that have confined broadcasting for two decades. That's the belief of Robert Saudek, director of the Ford Foundation's TV-Radio Workshop.

"I think there are some straws in the wind already," declared the soft-spoken, scholarly looking workshop

did was simply to have the cast seated and lighted in silhouette fashion in the background of the stage. There were no sets to speak of, just the characters walking on camera, then closeups of the actors reading letters written to them or writing letters, or comments of their contemporaries as to what they thought of the Adams family.

"I would hope this would open up a new phase of programming," said Saudek.

"I think it was the factual treatment that made it unique. It wasn't like the usual dramatic presentation of history, with a certain amount of license with the facts for dramatic effect. Instead, it stayed completely within what the Adams family and their contemporaries wrote or said."

With this technique, great letters, poetry, famous documents, much of history and literature now should be able to find their way into television. The correspondence of George Washington, the letters of Roosevelt and Churchill now can be live and exciting television without excessive cost or needless over-dramatization.

Saudek also foresaw new programming vistas for television in the boyhood series started last season with Joseph N. Welch, who was the Army's chief counsel in the Army-McCarthy hearings. This was another example of highly effective simplicity, with the noted Boston attorney reminiscing about his younger years.

This type of programming, he said, provides a direct link with an

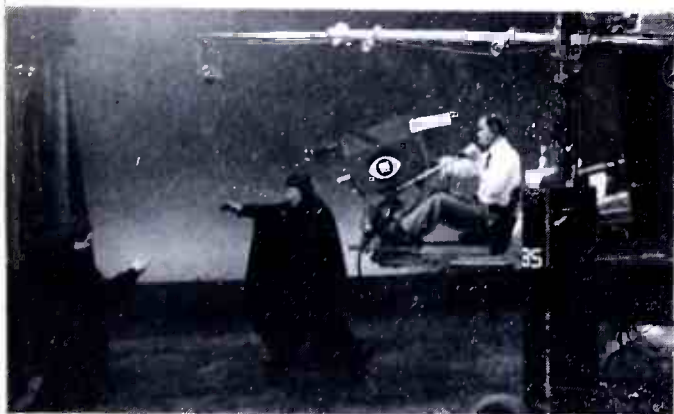
era when the country still was largely agrarian and had only a third or a half as many people as there are now. He called it "a kind of direct recollection and description of a period that needs remembering."

But it also opens up a new programming approach in showing what goes into the making of a man and what his emotions were at the time, which also was an aim of the *Omnibus* series on Lincoln.

That approach will be used in a forthcoming feature, the first 18 years of Shakespeare's life.

"For 20 years in radio—and television—we had about five bins to work with and everything you did pretty much fell into those bins," he observed.

Typical Saudek trailblazing—medical subjects, music analysis, medieval drama, below, done from Cloisters museum.



Productions like The Canadian Players' "Hamlet" on *Omnibus* encouraged more programs to try Shakespeare on TV.

director, who also is executive producer of *Omnibus*.

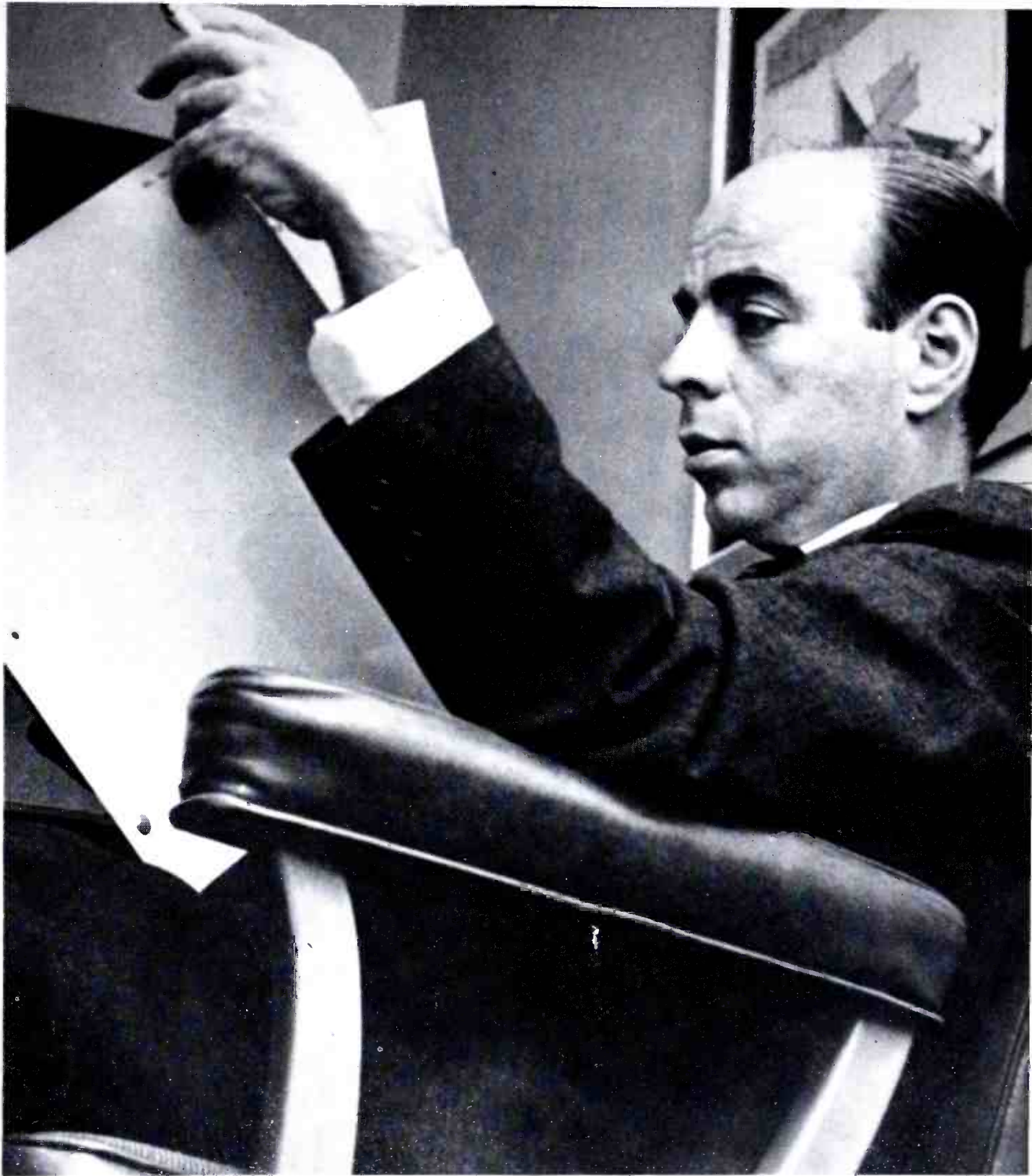
Saudek, in an appraisal of progress and shortcomings of TV to date, cited the *Omnibus* series last season on the Adams family as an example of new programming vistas.

Here was practically an entirely new source of TV material that rarely finds its way off the bookshelf, except for occasional dramatization in a historical play.

What the producers of *Omnibus*



The individual with the most power to improve TV programming is probably Robert Saudek, the director of the Ford Foundation's TV-Radio Workshop and executive producer of *Omnibus*, who uses a \$65,000 budget free of network or sponsor pressure. Four-time winner of the Peabody Award, Saudek, 44, is a native of Pittsburgh, a graduate of Harvard, and holder of a law degree. He started in radio at KDKA, came to NBC in New York in 1938, and went to ABC when it became a separate network. He was an ABC v.p. when he moved over to head the then-new TV-Radio Workshop.



"But television should be so fluid and so wide awake that you've got room for all sorts of things. Cliche programming should be swept away.

"It's almost as it was with scientists, who for centuries thought the world consisted of only four elements—earth, air, water, and fire—and suddenly discovered there's an incalculable number. Then it became a search for new elements.

"So it is with television—a liberation of action and thought."

Saudek feels *Omnibus* has other solid accomplishments in this direction.

"We'd hear people make flatulent statements about the great potentials, and the viewer would turn on his set and find the same old things and think, 'Well, when do we begin?'" Saudek commented.

"We took inventory of the unique

qualities of television—such as its combination of sight and sound and its immediacy—and we did try very hard to find what these qualities are."

Omnibus, with a weekly budget of \$65,000 underwritten by the Workshop and unique independence of possible sponsor and network pressures, could take chances regular commercial programs could not risk.

Without claiming *Omnibus* was first in every case or that others may not have done the same things as well or better later, Saudek declared: "By undertaking important works, it became possible to test whether or not man's most civilized creations could command a large audience."

As examples, he cited *Omnibus*' productions of "King Lear," "Antigone," "The Iliad," and other classics.

"There are many examples now of

a higher quality dramatic feature" that are finding their way into major commercial shows.

Novel at the time was *Omnibus*' feature on X-rays of the human heart in an effort to show that medical subjects can be interesting as well as informative.

"If someone had suggested *Medic* six years ago and offered it for sponsorship at a prime Monday-night time with the kind of budget it has, he'd probably have been laughed out of the business," Saudek said.

He's also hopeful *Omnibus*' unusual musical presentations of last season may lead to new concepts of music on TV, whether along the same or different lines.

"I think music has been used in two ways—televising a concert or opera, using such camera tricks as

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HOW THE TOP 50 SPEND THEIR MONEY

These advertisers' budgets are largely dominated by TV

Half of the country's top 50 advertisers made network TV their primary medium in 1954. In 1953, 22 of the Big 50 set up their budgets for TV-first; in 1952, 14.

Such growth is no longer the reflection of advertisers, adjusting their budgets to make way for the infant among media. The top-bracket spenders have already done that.

What is happening now is that advertisers are making TV their basic selling tool, supplanting print or radio as the kingpin medium.

Despite the length of time most major advertisers have been in TV, despite increasing costs and the competition of other media, the heaviest advertisers are still increas-

ing both their dollar expenditures for TV and its share of the budget.

Advertisers large and small have always studied the patterns of the giant spenders who can afford to allocate their money as they choose and can base their choices on extensive research. The pattern of the top 50 for 1954: 25 put their largest investment in network TV; 14, in newspapers; nine, in magazines; and two, in network radio.

This persistent swing to TV dominance is not always apparent in the customary comparisons of national advertising, which do not include expenditures for production. While newspaper production costs average about 7% of space charges and are not a vital factor in determining media allotment, TV program costs average 75% of net time and are a major consideration.

When these costs are added to expenditures in each of the major measured media—newspapers, magazines, network radio, and network TV—the growth of TV's share of advertising dollars is more marked. If spot billings were available, they would indicate even greater shifts to broadcast media.

Charted here are the measured-media expenditures of the 50 largest advertisers of 1954. Their dollar expenditures for time, space, and production are shown for a five-year period, together with the percentage of the total going into each medium. For explanation of how TELEVISION MAGAZINE's Research Department estimated production costs see note at end of article.

How did the Big 50 split their media dollars during 1954, a year which brought tremendous expansion in all advertising? Even where an increased number of dollars are being funneled into radio or print, TV's share of the total pie has increased in the majority of cases.

Of all the product categories represented in the top 50 group, the tobacco companies are most heavily involved in network TV. Their median share of 1954 budgets going into the medium was 55%. In 1953 it had been 49% and the previous year, 46%. (The median is the middle point for the group; half of the group spent more, half less.) Magazines which in past years suffered from the ciga-

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FIVE-YEAR MEDIA ALLOCATIONS

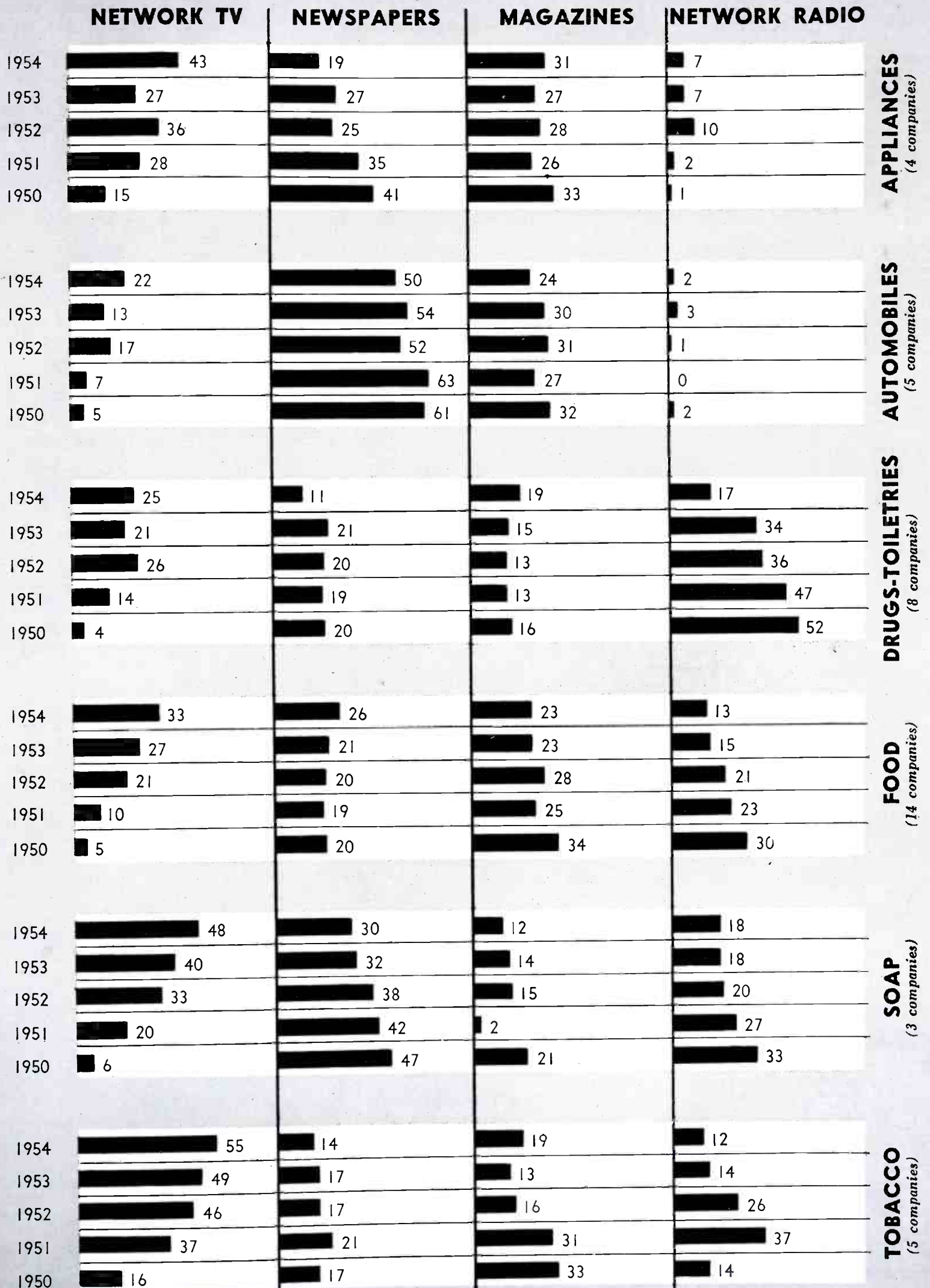
TIME AND SPACE PLUS ESTIMATED PRODUCTION COSTS

	Network TV Share	News- papers Share	Magazines Share	Network Radio Share	Dollar Total
1. General Motors					
1954	17%	50%	29%	4%	\$80,289,000
1953	16	50	30	4	69,865,000
1952	16	49	32	3	44,081,000
1951	6	63	29	2	40,533,000
1950	5	62	32	1	47,364,000
2. Procter & Gamble					
1954	55	13	12	20	58,437,000
1953	41	16	15	28	52,186,000
1952	37	16	15	32	53,313,000
1951	20	29	15	36	52,881,000
1950	3	29	15	53	36,336,000
3. Colgate-Palmolive					
1954	48	30	11	11	39,343,000
1953	40	32	14	14	40,264,000
1952	33	38	16	13	34,455,000
1951	23	42	17	18	27,394,000
1950	9	49	21	21	19,550,000

Table continued on page 72

LEADERS SPLIT THEIR AD MONEY THIS WAY

MEDIAN PERCENTAGES OF AD BUDGET SPENT IN 4 MEDIA



SUPERMARKETS— A SURVEY

Shows sharpening of techniques by food giants—



San Antonio's Handy-Andy chain has own TV department, claims top results from sponsorship of *Ramar*, *Star and the Story*,

BY HERMAN LAND

Those supermarket operators who grasp the unique nature of the television commercial—that it is totally unlike any other form of advertising—are among TV's most enthusiastic supporters.

But those who fail to see that it is not just the equivalent of the newspaper price list are inviting trouble—and failure.

That's the finding of TELEVISION MAGAZINE's second national survey on supermarket use of TV. (Results of the first survey were published in the October, 1953 issue.)

TV is indeed a potent mover of "specials". But as competition sharpens and over-all price ranges tend to approach each other, differences in store operation, convenience, and atmosphere become daily more important. Television's ability to get across these aspects of the supermarket story is one of its outstanding strengths.

Supermarket chains are using TV successfully to:

1. Push price specials;
2. Launch special promotions;
3. Introduce new products and services;

4. Build the chain's name;
5. Do an institutional job.

In the past two years, nighttime programming has risen in supermarket popularity. The reason, as explained by a Kroger executive: "Nighttime TV extends our coverage to large audiences. A daytime show might give us a 10 rating. At night we might pick up a 40."

Kroger employs syndicated film shows to deliver the big audiences on its 25-station line-up. This is part of a national trend toward supermarket use of film. A&P, the country's largest chain, has also cast its lot with film.

But the local-live program retains its adherents. In fact, the most enthusiastic reports of all come from sponsors of such shows. They are found to provide a direct contact with the people of a community that is believed to produce long-range benefits not measurable by ratings.

Local-live shows tend to fall into the homemaker category as a rule. Sometimes they are no more elaborate than the one-person shopping-guide or demonstration program. Quiz shows and other audience-participa-

tion programs are also popular. Children's vehicles appear to be favored by supermarkets just about everywhere.

Successes are reported for almost every type of program. In Boston, First National Stores, one of the six majors, is still using its five-year-old home economics show, *Fun with Foods*, as the core of its TV advertising.

In Rockford, Piggly Wiggly Midwest uses film and *Banko*—form of Bingo.



ON TV USE

26 case histories



In Winston-Salem, Kroger's vehicle is *Heart of the City*, on WSJS-TV. Live commercials push one item at a time.



participations in *Million Dollar Movie*.

But across the country in Los Angeles, after six years of TV experience, Fitzsimmons Stores, Ltd., has decided it likes feature films best.

It is common to find successful local TV working hand-in-glove with imaginative promotions. Albers in Cincinnati obtained over 2,500,000 signed entries to its "Boodle Basket" promotion on *Ruth Lyons' 50-50 Club* on WLW-TV within a three-month period.

Piggly Wiggly Midwest Co. of Rockford, Illinois, draws 60,000 people per week into its stores to fill out cards for its *Banko* game on the local UHF station WTVO.

Supermarkets have learned to tie in merchandising efforts with TV advertising. "The key to effective supermarket use of TV," says the head of Moe's Food Fair Markets in Phoenix, Arizona, "is in the in-store merchandising that ties in with the program." This chain, incidentally, is one of those that view TV as their number one medium.

The trend in commercials is toward the live demonstration, of particular importance for food products; at the beginning slides were mostly used.

Film commercials continue to be employed also.

Co-op money is a decided factor in most cases, but often a chain will be found supporting most of a schedule out of its own pocket. Generally, manufacturers have not made co-op funds as readily available for TV as for newspapers. But the situation seems to be changing. One supermarket operator reports that he will not accept a new product unless assured in advance of TV coverage.

Another says that it is much easier to line up manufacturers for a show already on the air than to enlist their support in advance.

Although the national chains tend to get the most publicity, simply because they are the biggest, supermarket use of television remains largely a local and regional operation. Even within the large chain there is usually independence of action to a considerable degree.

The age of supermarket competition has hardly begun. At the present time, according to the research department of *Supermarket News*, there are about 22,000 supermarkets in the United States. Their number is increasing at the rate of approximately 1,000 per year. In the past five years their share of the nation's grocery business has gone from 38% to about 52%. The industry expects it to reach 60% before leveling off.

Four years ago the average supermarket did a \$500,000 yearly gross; today it is doing almost \$1,000,000.

Case histories

A&P

Happy with the half-hour Guy Lombardo show on WRCA-TV, New York, Thursday, 7 p.m., A&P has expanded its coverage to include Birmingham, Alabama, WABT, Thursday, 9 p.m.; Atlanta, Georgia, WAGA-TV, Wednesday, 7 p.m.; Jacksonville, Florida,

WMBR-TV, 10:30 p.m. Wednesday; WXEX-TV, Petersburg, Virginia, is slated to go on the schedule in October.

Show is the major TV weapon, although spots and participations are used from time to time. In September, spot campaigns ran in Chicago, Milwaukee, New York, and Philadelphia.

A&P uses evening time to reach largest audiences, is particularly interested in availability of its employees as TV watchers at night. It is important that employees be made aware of the company's promotional efforts, firm believes. The Lombardo show won universal approval during its half-year tryout in New York; its appeal is to the entire family, which is what A&P is looking for.

Firm uses TV for both straight sell and institutional ends. Commercials concentrate on price specials, feature Jane Parker and Ann Page products—these are house brands. No effort is

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In Lake Charles, Piggly Wiggly sponsors an audience participation show.

WHAT IS A TIMEBUYER?

Glorified clerk or top-level planner, the timebuyer is a VIP

What is a timebuyer? Many things and many people. . . . A grandmother of nine like Penelope Simmons of Foote, Cone & Belding, New York. . . . A pretty career girl like Ruth Babick of Earle Ludgin, Chicago, who is responsible for billings well over a million dollars a year. . . . An experienced veteran like Ed Fitzgerald, head timebuyer for the Chicago office of J. Walter Thompson, married and a father of five.

Or a timebuyer is young Alice Clark of Liller, Neal & Battle, Atlanta, who was promoted from secretary seven months ago and buys on specific instructions. . . . Or Al Lurie of the Sam Bloom Advertising Agency, Dallas, who sits in on a campaign from the beginning and calls all the shots on radio and TV.

A timebuyer may be a glorified clerk, a slide rule practitioner making \$4,500 a year . . . or a veteran of 25 years experience making an important contribution to an overall advertising campaign. A timebuyer may be a pretty young thing who likes the good-looking rep salesmen . . . or a young guy just learning the ropes.

From agency to agency, and even within agencies, timebuyers vary widely in status and influence, in the way they live, the way they operate, the money they make.

The increasing dominance of television in advertising campaigns is bringing a quiet revolution in the profession of timebuyer.

With TV-time purchases running into the millions, the timebuyer is becoming a more important guy or gal than ever.

As a group, timebuyers are all-powerful in deciding what stations will get what share of an estimated \$250,000,000 a year in national spot billings, with about 200 buyers dispensing the major portion and 500 buyers accounting for 95% of the total.

And while network purchases usually are made at a higher level, the timebuyer comes into the picture for additional station clearances and a follow-through on the campaign.

The timebuyer's salary may range from \$4,500 to

\$12,500 a year, and those who become department heads make \$15,000 and more. The range generally is less for women than for men.

Accompanying the growing share of TV in ad budgets however, there's a trend towards more men and fewer women timebuyers. It's a trend that's unpopular with the feminine contingent, but one ad agency official put it this way:

"With TV now representing such large expenditures the client and account executive want to call the timebuyer in more and more in the planning stage, and we feel they're more inclined to do so if it's a man."

But there's still a high percentage of women, particularly bachelor girls (and attractive ones), in timebuyer ranks.

The extent to which the timebuyer is called into planning has a great deal to do with the way he or she operates and allocates time.

Arthur Pardoll, director of broadcast media, Foote Cone & Belding, New York, estimates that on a yearly basis, 50% or more of his time is devoted to meetings either with the client or with other agency people making campaign plans, 25% with reps discussing availabilities or making purchases, and the remainder to working on his own buying projects.

But that average might not hold good for even one individual week. When a campaign is being planned, his time might run 80% to conferences, and after it starts could run 80% to buying.

The average of 25% with reps should be a minimum, he says, even if no campaign is in progress at the time in order to keep abreast of availabilities and the overall situation.

Betty Powell of Geyer Advertising, New York, suggests even a higher percentage of time for keeping in touch with reps—perhaps one-third or more. Being less involved in the planning stages of her agency's operations, she estimates an average of 10% in conference within the agency and says the remainder goes to planning her own specific contribution to the campaign.

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Ruth Babick, timebuyer for the Earle Ludgin agency, Chicago, starts and spends much of each working day on the telephone.



Conferences with boss, radio-TV v. p. Jane Daly (right), on campaigns and availabilities usually begin before noontime.



Business continues through coffee break, as Ruth confers with William J. Tynan, midwest sales manager for Free & Peters.



There's also an occasional trip, such as Ruth's flight, with fellow Chicago timebuyers, to Des Moines for tour of WOC-TV.



And another trip to Asheville, where she's shown (second from left) enjoying hospitality of WLOS-TV at the Grove Park Inn.

A DAY WITH TIMEBUYER RUTH BABICK

9:10 AM I arrive—late. Not the train's fault—mine.

9:15 AM It is now started. Phone messages. Thank you. Phone ringing: rep calling new account. "It's not assigned yet. . . . No, I don't know whether TV will be used, I'll certainly advise you."

9:20 AM Look over mail. Check calendar. Must have market analysis for new network purchase for tomorrow.

9:30 AM Meet with account executive and representative in conference room to screen new syndicated show.

10 AM Network representative calls to advise of new show and to exchange ideas re its usefulness to any of our clients.

10:20 AM Call network regarding new TV purchase, check time change dates in markets. Costs—check. What about Canada?

10:40 AM Start analysis of network line-up.

10:45 AM Phone call—rep: Set up meeting for presentation. Rep to call back for details. Return to network line-up analysis.

10:56 AM Call from client. Offered some co-op TV avails—evaluate and advise.

11:10 AM Check Research on rating history of show to be ready for client meeting. Return to network line-up analysis. Phone rings: account executive needs spot-TV cost prepared for top 20 markets as discussed.

11:20 AM Call Personnel re secretary's vacation.

11:25 AM Phone rings: account executive needs winter/summer rating history for children's shows.

11:30 AM To local TV station for closed circuit presentation of fall & winter NYC programming. Lunch.

1:45 PM Office again. Get messages. Return calls.

2 PM Phone rings: rep—spot schedule in Los Angeles now changed due to time switch. New avails. Make selections, advise rep, account group, etc. of decision.

2:15 PM Map of network line-up coverage received.

2:16 PM Reception calls: station man and rep waiting. In to discuss increased power, possible buys.

2:35 PM Phone call: local station. Could we use a Class A ID? Will check and call back within half-hour if any of our accounts can use. Thanks.

2:37 PM Phone: rep waiting in reception room. In to explore fall use of spot radio for account "X."

2:50 PM Phone: TV director—will ride out to client's office together. Discuss department problems.

3:10 PM Arrive client's office for discussion of proposed TV.

4:30 PM Back in office. Return phone calls. Network man: "Now here's the information on Canada." Film salesman: "Available now, I can't say for how long and the price is right." Account exec: "Need network market analysis first thing in the morning."

4:45 PM Call dentist—cancel appointment for Thursday noon—pre-emption, due to luncheon meeting.

4:50 PM Finally back to network market analysis.

4:55 PM Secretary: "What about answering this correspondence?" "Leave it, I'll do it tonight." Back to network market analysis.

5:05 PM Call dinner date—ask if 8 p.m. will be alright instead of 6:30. Request granted.

5:09-7 PM Finish network market analysis. Answer correspondence. Line-up date for tomorrow.

7:01 PM Pack briefcase. Take home trade magazines and papers to read when finally home.

7:02 PM Fini for day.

BEER BRANDS RECALLED



Rank	Brand	Per Cent
1	Schaefer	33.1
2	Ballantine	33.0
3	Knickerbocker	22.4
4	Rheingold	21.0
5	Piel's	18.8
6	Pabst	10.4
7	Schlitz	10.3
8	Krueger	3.2
9	Budweiser	2.6

BRANDS USED

Brand	August 1955		Nov. 1954		Sept. 1953		May 1953	
	Rank	% Use	Rank	% Use	Rank	% Use	Rank	% Use
Ballantine	1	21.3	3	9.7	3	9.3	2	9.9
Rheingold	2	19.2	1	12.4	1	11.5	1	10.6
Schaefer	3	18.9	2	10.3	2	10.8	3	9.0
Piel's	4	7.2	6	4.5	7	3.5	6	4.1
Knickerbocker	5	5.3	4	5.0	5	4.5	7	4.0
Pabst	6	4.6	5	4.5	4	4.6	4	5.3
Schlitz	7	4.2	7	4.3	5	4.5	5	5.2
Budweiser	8	2.8	9	2.1	8	2.4	9	2.8
Miller	9	2.6	8	2.5	9	2.0	8	3.0

COFFEE BRANDS RECALLED



Rank	Brand	Per Cent
1	Maxwell House	34.5
2	Savarin	30.2
3	Nescafe	8.7
4	Chock Full O'Nuts	5.8
5	Sanka	3.3
6	Ehler	2.7
7	Beechnut	2.4
8	Borden's	2.2
9	Chase & Sanborn	1.8
10	Martinson's	1.7
11	A&P	1.6

BRANDS USED

Brand	August 1955		November 1953	
	Rank	% Use	Rank	% Use
Maxwell House	1	31.8	1	35.6
A&P	2	15.8	2	16.2
Savarin	3	11.4	3	12.6
Nescafe	4	8.7	5	8.5
Borden's	5	5.8	4	9.5
Chock Full O'Nuts	6	3.5	12	1.8
Martinson's	6	3.5	8	4.0
Chase & Sanborn	7	3.3	6	5.0
Sanka	8	3.1	11	2.9
Beechnut	9	3.0	7	4.1
Ehler	10	2.9	9	3.1
Cafe Bustelo	11	1.8	—	—
Nestle's	12	1.7	—	—
Old Dutch	13	1.3	9	3.1
Medaglia D'Oro	14	1.1	—	—

CIGARETTES BRANDS RECALLED



Rank	Brand	Per Cent
1	Chesterfield	52.0
2	Lucky Strike	34.5
3	Camel	14.5
4	Pall Mall	12.2
5	L&M	12.2
6	Winston	10.8
7	Philip Morris	8.6
8	Viceroy	8.4
9	Old Gold	6.6
10	Kent	5.0
11	Marlboro	4.3
12	Raleigh	2.5

BRANDS USED

Brand	August 1955		Nov. 1954		Dec. 1953		July 1953	
	Rank	% Use	Rank	% Use	Rank	% Use	Rank	% Use
Chesterfield	1	20.9	1	16.2	1	21.5	1	19.3
Pall Mall	2	11.8	2	9.7	2	11.8	2	10.7
Camel	3	7.1	3	8.6	3	9.0	3	7.7
Lucky Strike	4	6.8	4	7.1	5	6.4	5	6.4
Philip Morris	5	5.3	5	5.8	4	7.7	4	7.0
L&M	6	5.2	11	1.2	—	—	—	—
Viceroy	7	5.1	6	4.1	—	—	—	—
Marlboro	8	3.6	—	—	—	—	—	—
Winston	9	3.0	8	3.1	—	—	—	—
Old Gold	10	2.2	7	3.3	7	2.2	6	1.8
Raleigh	10	2.2	10	1.5	6	2.3	7	1.7
Tareyton	11	2.0	9	1.6	8	1.4	7	1.4
Parliament	12	1.1	—	—	—	—	—	—
Kool	13	1.0	13	1.0	9	1.0	—	—

DENTIFRICES BRANDS RECALLED



Rank	Brand	Per Cent
1	Colgate	47.4
2	Gleem	33.9
3	Pepsodent	13.6
4	Ipana	8.1
5	Ammident	4.5

BRANDS USED

Brand	August 1955		November 1953	
	Rank	% Use	Rank	% Use
Colgate	1	48.9	1	51.3
Gleem	2	30.5	—	—
Pepsodent	3	13.5	3	8.4
Ammident	4	6.6	2	13.3
Ipana	5	6.0	4	6.0
Lyons	6	1.9	6	3.6
Chlorodont	7	1.7	5	3.9
Kolynos	8	1.2	7	2.2
Craig-Martin	9	1.0	8	1.8
Squibb	9	1.0	8	1.8
Listerine	10	0.8	10	1.6

Television
Magazine's
Continuing
Study
of the
TV Audience

DO THEY REMEMBER YOUR COMMERCIALS?

Beers, cigarettes, coffees and dentifrices are
checked for use and registration of brand names via TV

The five leaders in advertising recall in this survey were Colgate for dentifrices, Schaefer and Ballantine for beer, Maxwell House for coffee and Chesterfield for cigarettes. The leaders in brand use, as the tables indicate, were practically the same. Generally, the amount spent on television by the advertiser is closely related to the recall score of the brand name.

For TELEVISION MAGAZINE's Continuing Study of the TV Audience, The Pulse, Inc. made 927 personal interviews during the first week in August in the New York metropolitan area. Questions asked for each of the four product categories were:

1. What brands have you seen advertised on TV in the last two weeks?
2. What brands do you use?

The objective in this study was to obtain some comparative measure of brand registration or commercial recall. The results of previous studies are included in the accompanying tables. Obviously, while the findings presented here can be meaningful only in terms of an advertiser's own data, comparisons between products and between categories do give some indication of effectiveness.

What consumers say they use cannot be a definitive measure of actual purchasing, but it is significant that comparison shows the use results in

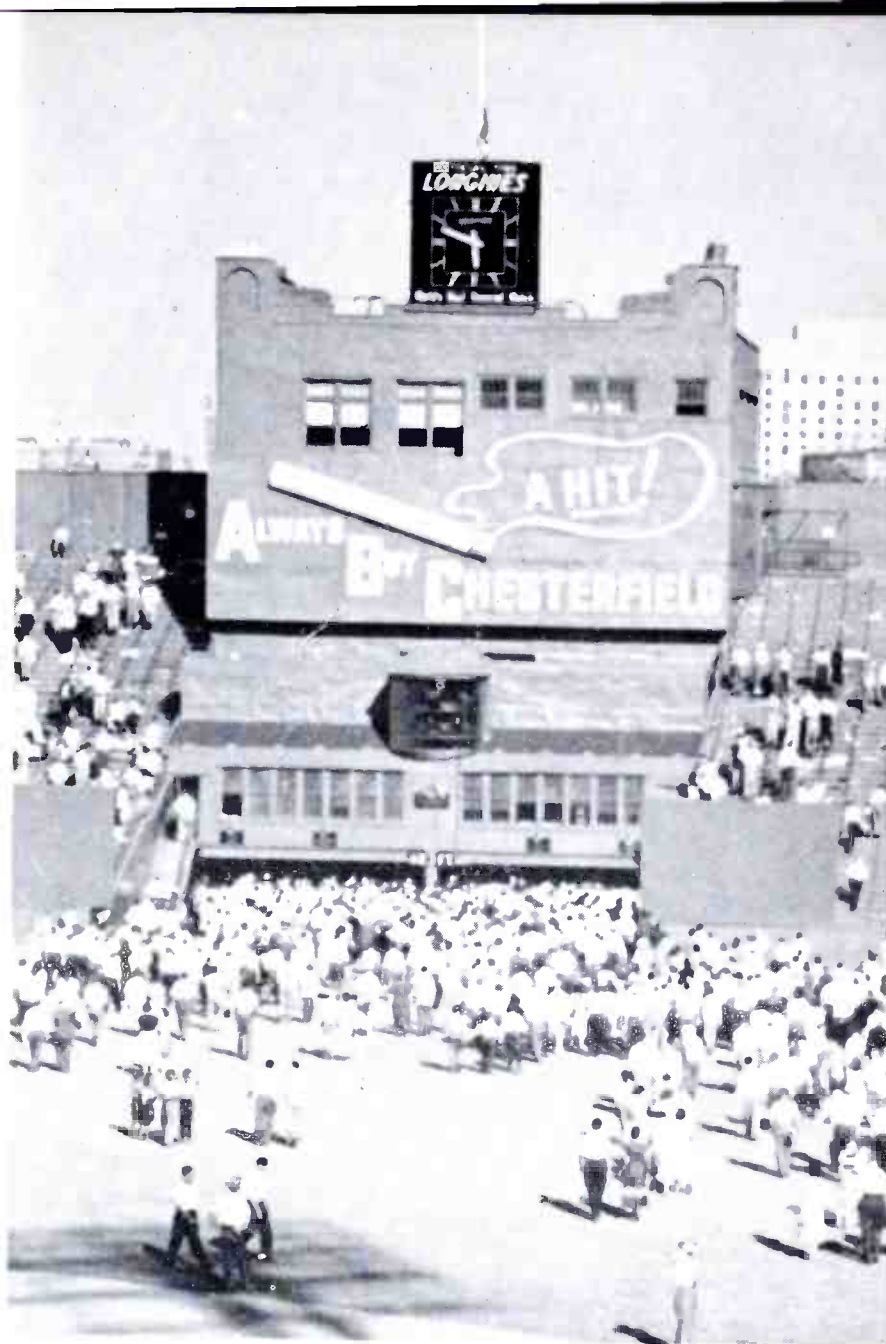
these surveys are very much in line with the sales ranking of the various products in the New York market. This would give further validity to the survey findings in spite of the many known variables always present in research of this type.

In the cigarette category, Chesterfield is way ahead on commercial recall. Interesting to note is the fact that Chesterfield and Luckies, the two leaders, were heavy sponsors of baseball during the summer.

The rise of filter brands has been exceedingly strong both in recall and use.

Among the beers, for the first time

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Chesterfield, like Schaefer and Ballantine, sponsored baseball telecasts, scored high on brand recall.



Via *Home* Dow-Corning gets network exposure for its Silicones on less than \$100,000.

Anderson & Cairns'

Victor Seydel

advises limited-budget

national advertisers

who may feel

TV is out of their reach:

DON'T LET BIG

BUDGETS SCARE YOU

What kind of a national television advertising job can you do with \$75,000? Not much?

If that's what you think, the makers of the Waring Blendor might disagree with you. So might the English producers of Hillman Minx and Sunbeam Talbot, who put up \$60,000 against the millions of General Motors and Ford.

These and other advertisers with limited ad funds have found that TV is not entirely a blue-chip operation, despite the publicity that is attracted by some of the colossal sums involved in many accounts.

Actually, according to specialists in the moderate budget area, all the news about the big expenditures tends to distort the overall picture to the detriment of the smaller advertiser, who may be discouraged from giving TV a try.

How can an advertiser with thousands rather than millions at his disposal make use of the most powerful ad medium of them all? For some of the answers, TELEVISION MAGAZINE went to a New York agency which has carved a special niche for itself as a specialist in moderate-to-small TV budgets, Anderson & Cairns.

In addition to the firms already mentioned, the agency handles TV for Dow-Corning Silicones, with a budget under \$100,000, and Masland

Carpet Co., its largest TV account, which currently bills around \$350,000. It has some regional and purely local accounts as well.

Victor Seydel, vice president in charge of radio and TV, makes a strong case for the use of TV by the smaller advertiser. Heart of his approach is this: You've got to scale down your aims to fit your financial possibilities. Set yourself realistic objectives that are capable of achievement. Remember that the miracle is not the everyday occurrence but the fluke.

Masland, for example, entered TV in 1949 with sponsorship of the 15-minute CBS evening *At Home* show, starring Earl Wrightson, and continued through 1950. It switched to alternate-week sponsorship of ABC's *Tales of Tomorrow* and in 1953 swung to daytime with participations in CBS' Garry Moore show, which continue. The result, says Seydel, was an increase in Masland name recognition from almost zero to 54% in TV homes.

The Brooklyn Paint & Varnish Co.
To next page

Segments of *Garry Moore*, used only during Masland's peak seasons, provide effective national coverage for the carpet manufacturer on a \$350,000 TV allotment. Below: Seydel (l.) checks Masland commercial with announcer Durward Kirby.



Hold TV costs down by using segments, short-term sponsorships, fringe time

had a budget of only \$16,000. It wanted to introduce its Dreem Enamel, a new product. It concentrated on an eight-week spot TV campaign, carefully choosing the spots on shows appealing to people interested in improving their homes. The result: More than 150 dealers in metropolitan New York stocked up with the paint and the company had the busiest reorder season in its history.

Another example: Du Maurier cigarettes, with a total budget of \$40,000 for TV, radio and newspapers. The objective was to close the gap between Du Maurier cigarettes and Parliaments, which had a 20 to 1 sales edge. After a test in Jamestown, N. Y., the campaign was moved into three selected major markets, with one-half the appropriation going to spot TV and radio, and the remainder to newspapers. On TV, there was a combination of minutes, 20's, ID's, and short personality shows. At the end of 13 weeks Parliaments' margin over Du Mauriers in those markets had been cut to 4 to 1.

Anderson & Cairns has been able to do similar jobs on TV for other clients with small budgets, according to Seydel.

How to stretch the ad dollar

Here are his suggestions for getting the most out of limited funds:

Time your campaign for your best sales period; concentrate your money in one strong barrage, rather than scatter it over the year. Associated Bulb Growers of Holland have an 8-week campaign in the fall, spent only \$50,000 last time. The campaign was concentrated in large metropolitan areas. Gardening shows, weather programs, news shows, and women's service programs were used. The commercials were live and keyed to the programs to show the ease of planting. Rootes Motors of England spends its modest budget in spurts to meet competitive situations, using minute commercials as well as 10's and 20's. Dow-Corning Silicones ran an introductory campaign for nine weeks. Masland Carpet Co. runs its campaigns for 13 weeks at a time in Spring and Fall.

Select your markets with a view toward increasing sales at the points of greatest potential. The bulb outfit, for example, hits eight major cities in its campaign of eight weeks. Rootes concentrates on important segments of both coasts.

Seek good fringe time, if you can't get frequency in Class A time. There are plenty of good station-time periods, like 10:30-11:30 p.m., for example, which can deliver sizable audiences and with better frequency. Often these periods are built by local operations to the point where they make valuable buys for the advertisers astute enough to look into them.

Try building a local show, like a sports or news show, which can be easily done at very modest cost. With the advertiser underwriting show-building costs, the station will be eager to help, since it will inherit a going program. This kind of incentive can often open up a very good time slot for you on the station.

Look for a popular show that may be available for a limited time. National, regional, and local advertisers often take time out at various seasons. A good show can thus become available for short-term sponsorship.

Try for a segment, rather than a participation. Masland, for example, has fifteen minutes of *The Garry Moore Show*, which allows it to merchandise the program more effectively, the company believes, than the usual participation.

Examine re-run possibilities of well known series. Don't sneer at a re-run as second-hand; the rating histories show them to stand up very well as ad buys. The shoe retail outfit, Thom McAn, ran *Victory at Sea* as a re-run in five markets; it was tops in its New York time slot of 7 p.m., Sunday, on WNBT (now WRCA-TV). It exemplifies the opportunity to grab a show of stature for a relatively small amount.

Look for short-term participations in network vehicles. For example, Waring Blendor ran one to two times a week on Steve Allen's program for nine weeks, at a total cost of \$70,000. Dow-Corning Silicones were promoted on *Home* for nine weeks, one commercial per week.

All this is very well, but how far can the small advertiser get in competition for scarce time with the giant operators? Says Seydel: "It is simply not true that the big guy has a better entree. Sure he can jockey better to a certain degree since he has more money to play with, but that's about all."

Seydel insists that reps and nets, as well as stations, are sympathetic to the problems of the smaller advertiser.

"I have never found my contacts

with the networks to be less in stature because the budget I handle is not gigantic. If you walk in with the attitude that your buck is as good as the next guy's, you win their enthusiasm, assuming your plans are realistic," he says.

This is especially true of the reps, Seydel reports. His method of working with them is well worth looking at, for it apparently produces results.

Seydel starts with the premise that the reps are interested in his business, and that therefore the best way to get their cooperation is simply to ask for it. Where a timebuyer in a larger agency might call in a rep and ask for a certain kind of availability, Seydel is more likely to call in a number of reps and lay his problem squarely before them. He will outline his client's aims, needs, and budget, then ask for the reps' suggestions.

He takes the rep into his confidence, one of the things the rep has long preached to buyers.

The result is that solutions are usually found, says Seydel. "And if the rep really doesn't have what will suit me, he won't try to palm it off," Seydel says. "It will even happen that the rep of one station will tell me something like this: 'Vic, I have something, but it just isn't for you. However, I know that something good is opening up on this other station in town which will just fill the bill for your temporary needs.'"

Small shop's flexibility a plus

The ability to move swiftly is among the smaller agency's chief advantages. Unlike the big ad house, with its specialized platoons, the small agency must combine many functions in few people.

Since the number of markets is usually limited, along with the scope of the campaign, the agency TV-man lives close to the account, learns to be instantly sensitive to his changing marketing picture.

Where the large agency timebuyer can sometimes afford to develop a national campaign on a shotgun basis, the smaller agency buyer will probably be less conscious of ratings and more inclined to be close to local programming. He is dealing with fewer markets, can get to know them intimately.

For the same reason, Seydel can be
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**THIS
IS
JUST
THE
BEGINNING
OF
16 MM!**



Talk was that other film sizes than 16mm could do better jobs in the industrial, educational and commercial fields.

Not while there is a film laboratory like Precision, bringing 16mm to the peak of perfection. In fact, we are demonstrating daily that 16mm can do more — and better — things in movies than have been done before.

Precision Film Laboratories developed unique equipment to realize the fullest potentialities in 16mm, such as the optical track printer; timing, fades, dissolves, scene-to-scene color corrections, invisible splices without notching originals; direct electric printing and many others.

No, 16mm is just beginning. Depend on it for your next film project and, of course, depend on Precision to do exactly the right job in bringing life and sparkle to the best of your production efforts.

you'll see



and hear

P R E C I S I O N

F I L M L A B O R A T O R I E S , I N C .
21 West 46th Street, New York 36, New York

A DIVISION OF J. A. MAURER, INC.

In everything, there is one best . . . in film processing, it's Precision

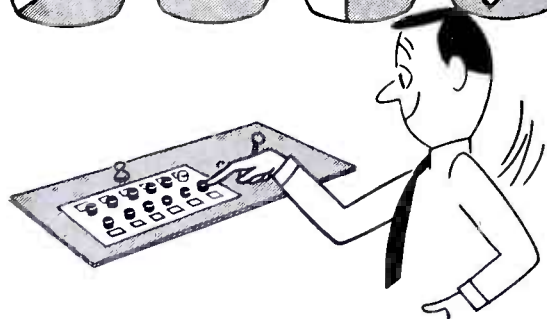
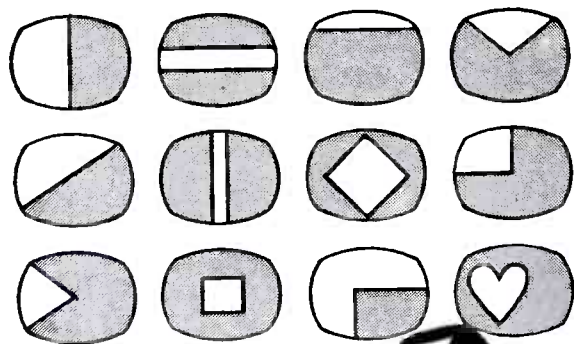


How to give your TV commercials a "COMPETITIVE EDGE"

Television audiences today are "conditioned" to many of the brilliant motion picture techniques now also used in TV productions—and they like it! Take away smooth switching—fades, lap dissolves, and transitions they are used to watching—and commercials look flat, dull, and jerky. Add these effects and the same presentations take on sparkle and dimension. In short, *your commercials have a "competitive edge"!*

Are your presentations out of date?

Are your commercials limited to "direct switching" from scene to scene—or simple fades to black—because an elementary video switcher is used? If so, the sponsor is not getting the full benefit of all the programming ingenuity that could be at his disposal.



How to make commercials "live"

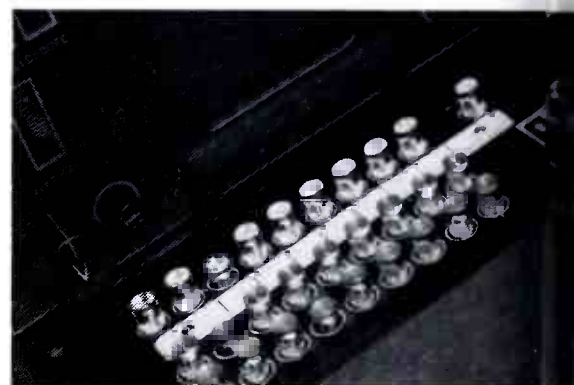
Modern video switching with special effects is your answer. With it, program directors can produce a variety of attention-getting effects in an instant; horizontal and vertical wipes, horizontal and vertical splits, controllable inserts, wedges, and other optical effects. You push the button for whatever you want—and insert the effect wherever you want it. Up goes audience interest. And up goes sponsor satisfaction.

Which Switcher for you?

RCA has a video-switching system to meet the specific requirement of each and every station.

For example, RCA's TS-5A is ideal for small studio operations—provides fades, lap dissolves, super-positions—handles 5 signal inputs.

Type TS-11A is designed for maximum utilization of facilities—for any size operation. It provides all facilities—includes a



TS-11A VIDEO SWITCHER

program transfer switch for preview, fades, lap dissolves, and special effects. Studio programs can be rehearsed while network or film is "on-air."

Type TS-20 is a relay switching system for the larger installations. It is the ultimate in flexibility for modern programming. You can begin with as few as 6 inputs and 2 outputs and build up to a maximum of 12 inputs and 6 outputs.

Special effects equipment

Twelve attention-getting effects at your finger-tips . . . You push the button for the effect you want. You swing the "control stick" and put the selected effect wherever you want it. Simple, inexpensive—requires no complicated equipment or extra cameras. Any one of the above switchers coupled with this special effects equipment can give you the extra sales "edge" you want.

For expert help in planning the right video switching and special effects system, call your RCA Broadcast Sales Representative.

Ask
the Engineer
—he knows

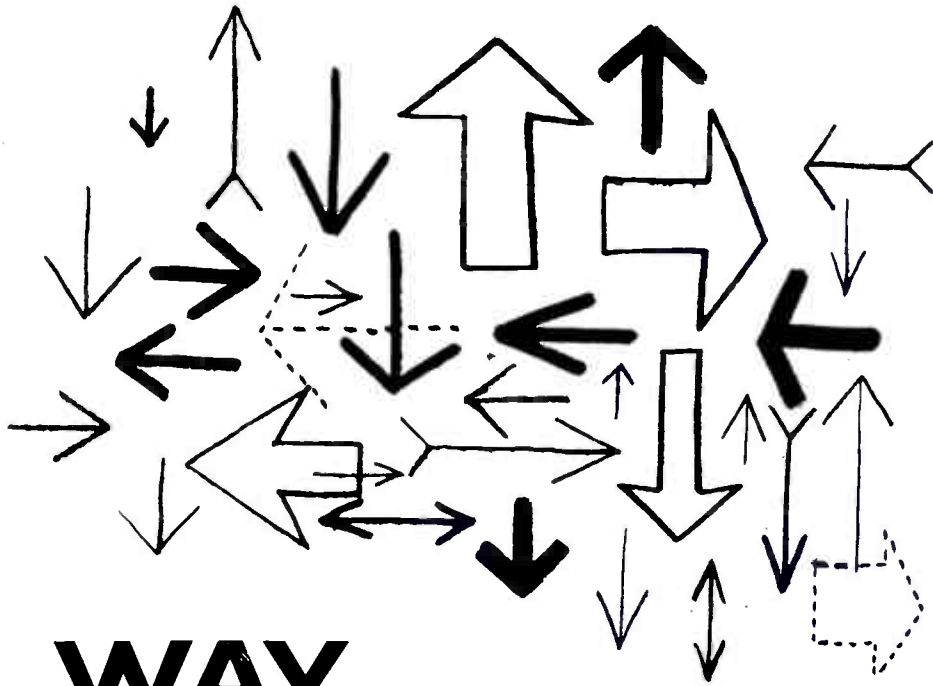


**RADIO CORPORATION
of AMERICA**

ENGINEERING PRODUCTS DIVISION • CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

Four top agency research men discuss a question of vital importance to everyone who buys or sells TV advertising:



WHICH WAY TO BETTER RATINGS?

Second in a series of debates on the ARF's controversial ratings report

Because the recommendations of the Advertising Research Foundation's Radio-TV Ratings Review Committee constitute an important step toward better audience measurement, TELEVISION MAGAZINE has asked a group of prominent agency researchers to debate the value of these proposals.

Dr. E. L. Deckinger, v.p. in charge of research at Biow-Beirn-Toigo and chairman of the ARF subcommittee which wrote the "Recommended Standards," has acted as moderator, assigning the defense or criticism of the proposals to the various contributors. Thus, these comments do not necessarily represent the personal opinions of the writers.

Dr. Deckinger, who is participating in this series as an individual rather than as a spokesman for the ARF, says "It was felt that the representation of outside views would stimulate interest and that through such a free and open discussion of the controversy, TELEVISION MAGAZINE would make a most valuable contribution to its speedier resolution."

Debated below are two of the most controversial points about the report: The recommendation that tuning

rather than viewing should be the standard; and the possibility of network bias in the report as a whole.

Additional points will be discussed in subsequent issues of TELEVISION MAGAZINE.

Tuning should be the standard

YES — JAMES WITHERELL, *V.p. and Director of Research and Media, Russell M. Seeds Co.*

The standards underlying the ARF recommendations appear to be the attainment of the greatest possible accuracy, with, it is hoped, reasonable cost. The inventive genius of the broadcast-measuring profession is, in some cases, called on to produce new techniques, as it always has produced.

In the case of tuning, the simplest statement appears to be that a set turned on and receiving the program to be measured is the only unit of measurement that can be handled with satisfactory accuracy. By contrast, all attempts to measure degrees of set attendance, being subjective measures, are relatively less accurate. Further, satisfactory accuracy in set attendance data, if possible at all, would likely cost too much.

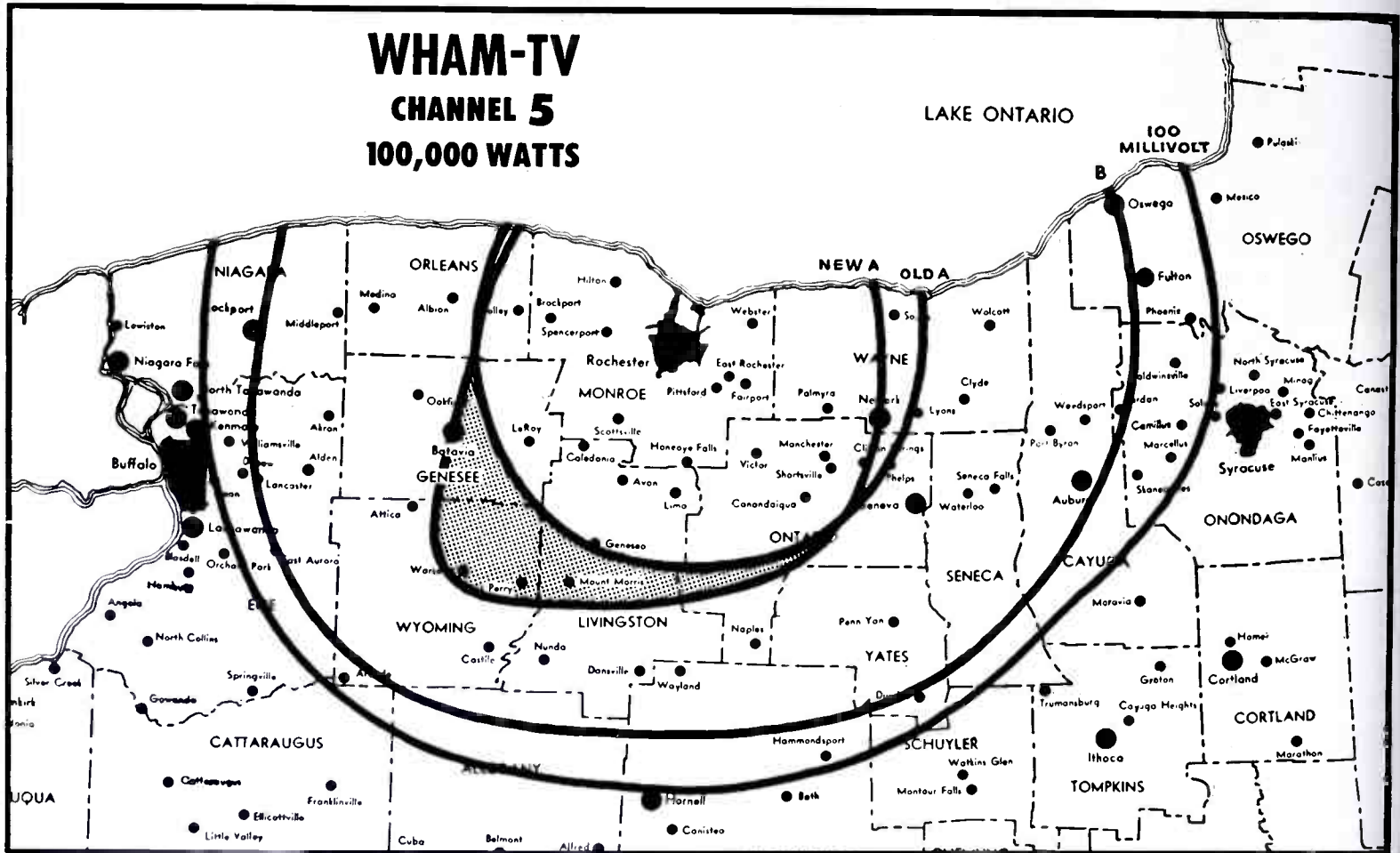
To paraphrase the committee statement, tuning as a concept has these advantages. It can be defined (a set turned on and receiving the program). It is objective. It is the simplest and most understandable level of exposure. It is the most inclusive level. It is the only measurement which does not require subjective evaluation by the exposed person. It is the only unambiguous measure.

These stated advantages can be examined in principle and in detail. Certainly there is a hunger in the broadcasting business for more information about levels of exposure to broadcasts. How many persons are exposed? What are their ages and sex? To what degree are they attentive to a program and/or commercial message?

A great deal of time, ingenuity and money have already been devoted to answering these questions. The only answers this student can discover all rely on someone in a household answering them subjectively, and hence with all the inaccuracies inherent in subjective answers.

If a person is suddenly called on to answer the above questions in regard to a set in his household, can he pos-

New map proves we're GROWING...



... in expansion of audience
in coverage
top ratings in market



Increase in power to 100,000 watts last year gave WHAM-TV a big boost in population and area coverage. Our measured signal now, according to FCC standards, gives us more than a million* population in our area. This does not include counties with another television station.

With top-rated network programs and first-class local shows sparking our programming, take Channel 5 to do the best sales job for you in Western N. Y.

POPULATION: 1,095,781 . . . HOMES: 365,000

*NBC calculated

WHAM-TV CHANNEL 5

Rochester, N. Y.'s Most Powerful Station

TASKER



LESSLER



NIEFELD



WITHERELL

Twenty-nine leading advertising-agency research men have volunteered to contribute to this series of articles. This month's debaters: Gerald W. Tasker, vice-president and research director, Cunningham & Walsh; Richard Lessler, vice-president and research director, Grey Advertising; Dr. S. Jaye Niefeld, research director, Henri, Hurst & McDonald; James Witherell, vice-president and director of research and media, Russel M. Seeds Company, Inc.

Should mere tuning be the standard? Does the report have a pro-network bias?

sibly answer accurately? Such a person could possibly be reasonably accurate in regard to sex, possibly next most accurate in regard to number of persons with possible exposure, possibly next most accurate in regard to age, but least accurate in regard to attentiveness. This student has found himself staring at a TV screen and raptly thinking of something else completely. I would have difficulty answering for myself, let alone for others.

Who can deny the soundness of the committee in insisting on accuracy? And who cannot imagine possible ways to measure set attendance which would cost so much the industry would not pay the bill?

It is this bottleneck of accuracy and cost which prevents the industry from achieving measurements of set attendance. If the industry adopts the twin standards of accuracy and reasonable cost, we seem to be forced to the acceptance of tuning, at least for the present.

Many researchers have pointed out the weaknesses of the tuning concept. Who knows whether anyone is in the room with a TV set tuned on? Who knows who was listening or viewing? And these researchers offer various studies to show that set attendance may vary markedly from set tuning.

Probably most serious students recognize that these differences exist and would like to measure them. But it seems more possible to list the unolved problems involved than to list proved advantages of set attendance measures.

For instance, tuning can be measured minute by minute if desired. But attendance probably varies minute by minute and is measurable only by 15 minute segments, as a sort of average or total measure of the period. It seems very difficult to measure set attendance for a one minute commercial.

Can you measure annoyance with commercials, leaving the room, or the susceptibility to purchase of a product on the part of those attending a set? Can you measure, accurately, the degree of attentiveness of those in the room with a set? Can you measure when those in the room with a set have absorbed enough information about a product to insure that they will buy the product?

The committee has already stated that it tried to consider an evaluation of the potential quality of the various possible measurements of exposure to a broadcast. If the industry adopts tuning as the present most feasible concept, this does not close the door to future action by the practitioners of broadcast measurements nor by the buyers of such services.

The question of potential quality has been continually revised in regard to most techniques of research since history has been recorded. And therein lies a tremendous challenge to all concerned — to develop, within the limits of reasonable accuracy and cost, the necessary measures of set attendance.

When such measures can be defined, objective, simple and understandable, inclusive and unambiguous, all concerned will welcome them.

Meanwhile, the industry must continue to treat measures of set attendance experimentally and as supplementary measures to be interpreted within their limits of accuracy. The industry will probably continue to use measures of set attendance in this way. The industry will also probably continue to develop these measures, and this student hopes, to the point where they will meet necessary standards.

Tuning should be the standard

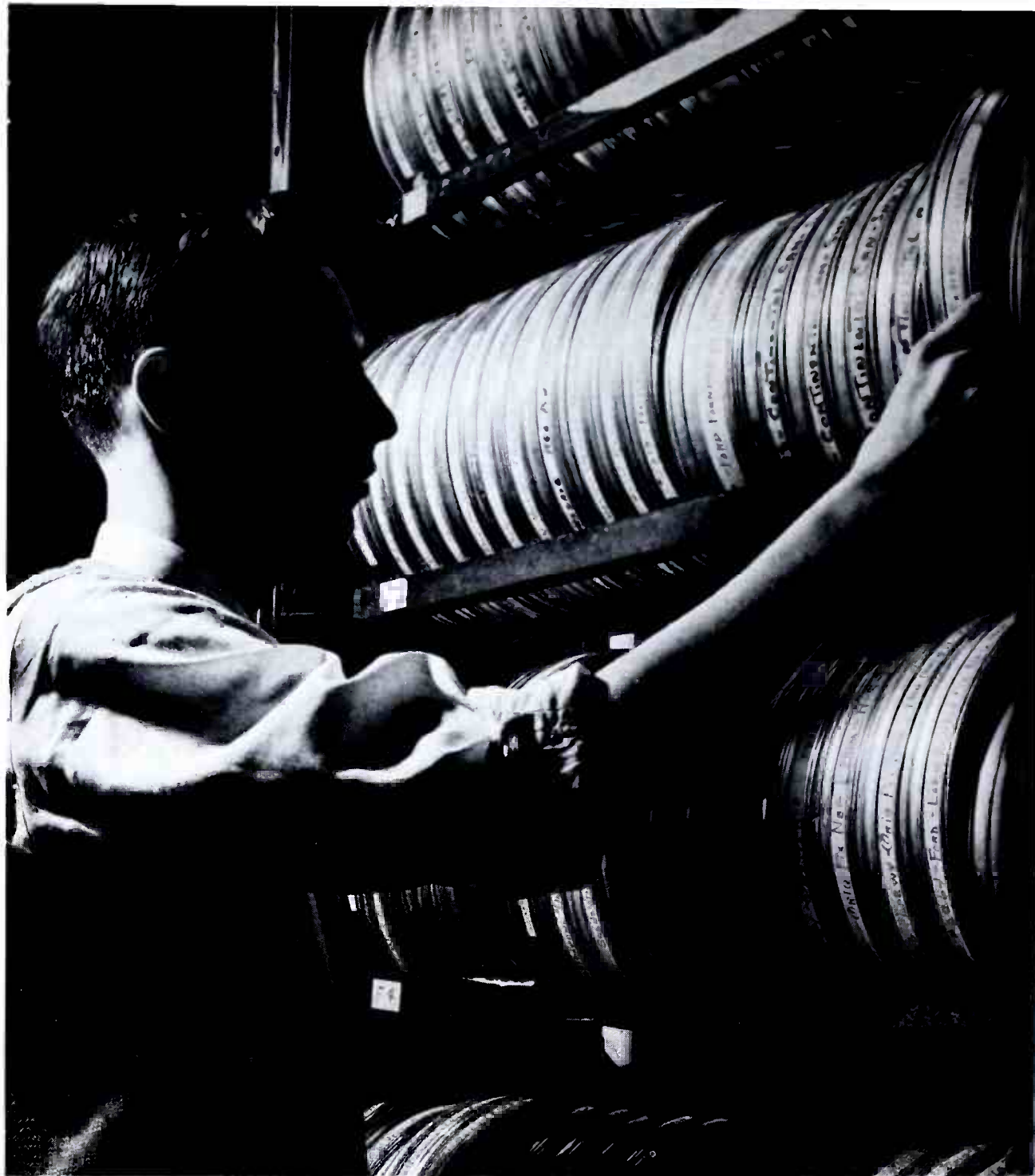
NO—RICHARD LESSLER, *V.p. and Research Director, Grey Advertising*

The points below support one view of an issue which has two sides. Since this view, for the purposes of this debate, opposes the ARF opinion, it is necessarily critical of the report.

1. *Pragmatism vs. progress.* The argument of the "tuning school" is rooted in the concepts of "convenience" and the "status quo." By endorsing tuning, ARF supports the thesis that progress in research technology should be discouraged rather than encouraged. In fact, the chart on "Measurement Methods Under Highest Standards" has in a subcaption "(Based on present known technology)."

The acceptance of present-day standards is in a sense a defeatist attitude that may act as a roadblock to future investment in the development of measurement research. This is clear when each of the basic arguments put forward in the ARF re-

To page 76



A three-year study on use of

TV FILM IN BALTIMORE

A doubling of hours of syndicated film since 1954 and generally higher ratings for all film shows are revealed in a survey of programming of the three Baltimore stations.

The survey, covering one June week of 1955 and the corresponding week of the two previous years, disclosed that the gains for syndicated film were made mostly at the expense of feature film, which declined 25% between 1955 and 1954. (Because of heavy summer sports coverage, the amount of film used is lower than during the winter.)

The total weekly airtime of the three stations last year came to 338 hours, of which 69.5 hours or nearly 21%, was locally-originated film. This

year, the weekly airtime total was 331½ hours, of which 70 hours, or slightly more than 21%, was film.

Last year's biggest film user, WAAM, is first again with 37 hours a week out of 92 on the air. WBAL-TV again ranks second, with 17½ out of 121½, and WMAR-TV third, with 15½ out of 118.

But WBAL-TV is the biggest consumer of syndicated film with 141½ hours a week. WAAM cut back its hours of feature film from 31½ in 1954 to 28 this year, but it still leads in use of the Hollywood product.

All three Baltimore stations increased their use of syndicated film and cut down on Hollywood movies.

Highest rated syndicated series in

the market in June Telepulse was *Annie Oakley* with 22.4 on WBAL-TV at 5:30 p.m. That's a hefty jump for the show, which had 14.3 a year earlier in the same time spot.

Top-rated in the feature film category in 1954 with a 14.4, Gunther Brewing's *Premium Playhouse* leads again with 22.4 on WMAR-TV at 10:30 p.m. Saturday.

Other syndicated shows with gains over last year's survey include *Roy Rogers* on WBAL-TV at 5 p.m. Saturday, with 19.9 against 11.8 a year ago, and *Cisco Kid*, WBAL-TV, 7 p.m. Tuesday, with 14.2 against 11.8.

Although feature films have been cut back, those that remain generally are doing better than last year.

WAAM

	1955	1954	1953
TOTAL AIR TIME	92 hrs.	100 hrs.	100 hrs.
SYNDICATED FILM	9.8%	1.5%	2.5%
FEATURE FILM	30.4%	31.5%	27.0%

Syndicated film

June Telepulse Rating

Day	Time	Program	Rating
MONDAY	1 PM	Top Power Theatre* (Participating)	3.8**
	1:30 PM	Curtain at 1:30* (Participating)	4.0**
TUESDAY	1 PM	Top Power Theatre* (Participating)	3.8**
	1:30 PM	Curtain at 1:30* (Participating)	4.0**
	8 PM	Beulah (Participating)	4.9
	10:30 PM	Studio 57 (Heinz)	10.2
WEDNESDAY	1 PM	Top Power Theatre* (Participating)	3.8**
	1:30 PM	Curtain at 1:30* (Participating)	4.0**
THURSDAY	1 PM	Top Power Theatre* (Participating)	3.8**
	1:30 PM	Curtain at 1:30* (Participating)	4.0**
	10:30 PM	Paris Precinct (Shulton)	6.9
FRIDAY	1 PM	Top Power Theatre* (Participating)	3.8**
	1:30 PM	Curtain at 1:30* (Participating)	4.0**
	8:30 PM	Times Square Playhouse (Participating)	11.2

June Telepulse Rating

Day	Time	Program	Rating
SATURDAY	11 PM	Hollywood Wrestling (Tafon)	6.3
	SUNDAY		
	6:30 PM	Sky King (Nabisco)	10.5
	10:30 PM	Adventures of Ellery Queen (Sealy Mattress, Boscul Coffee)	9.5

Feature film

Day	Time	Program	Rating
MONDAY	2 PM	Matinee Movies (Participating)	4.8**
	4 PM	Playhouse 13 (Participating)	8.5**
	6 PM	Movietime (Participating)	3.9
	11 PM	Park Circle Theatre (Park Circle Motors)	8.1†
TUESDAY	2 PM	Matinee Movies (Participating)	4.8**
	4 PM	Playhouse 13 (Participating)	8.5**
	6 PM	Movietime (Participating)	5.0
	11 PM	Nocturne Movies (Participating)	5.2†
WEDNESDAY	2 PM	Matinee Movies (Participating)	4.8**
	4 PM	Playhouse 13 (Participating)	8.5**

June Telepulse Rating

Day	Time	Program	Rating
THURSDAY	6 PM	Movietime (Participating)	5.5
	11 PM	Park Circle Theatre (Park Circle Motors)	5.8†
FRIDAY	2 PM	Matinee Movies (Participating)	4.8**
	4 PM	Playhouse 13 (Participating)	8.5**
	6 PM	Movietime (Participating)	4.1
	11 PM	Nocturne Movies (Participating)	5.3†
SATURDAY	2 PM	Matinee Movies (Participating)	4.8**
	4 PM	Playhouse 13 (Participating)	8.5**
	6 PM	Movietime (Participating)	5.7
	10:30 PM	Ford Film Playhouse (Ford Dealers of Baltimore)	15.3
SUNDAY	2 PM	Masterpiece Double Feature (Participating)	5.5
	11 PM	Nocturne Movies (Participating)	6.4

WBAL-TV

	1955	1954	1953
TOTAL AIR TIME	121 1/2 hrs.	118 hrs.	119 hrs.
SYNDICATED FILM	11.9%	10.2%	3.8%
FEATURE FILM	2.5%	7.6%	18.7%

Syndicated film

June Telepulse Rating

Day	Time	Program	Rating
MONDAY	6 PM	Kit Carson (Coca Cola)	9.9
	6:30 PM	The Little Rascals (Participating)	10.7
	7 PM	Damon Runyon Theatre (Budweiser)	10.7
	10:30 PM	Eddie Cantor Comedy Theatre (Eddie's Supermarket, Sta-Dri)	13.5
TUESDAY	6:15 PM	The Little Rascals (Participating)	13.2
	7 PM	Cisco Kid (Esskay Meats, Royal Crown Cola, Creamo Margarine)	14.2
	10:30 PM	Badge 714 (Gunther Brewing)	13.7
WEDNESDAY	6 PM	The Little Rascals (Participating)	12.0
	7 PM	Superman (Kellogg)	15.2
	10:30 PM	I Led Three Lives (National Brewing)	14.4
THURSDAY	6:15 PM	The Little Rascals (Participating)	13.2

June Telepulse Rating

Day	Time	Program	Rating
FRIDAY	7 PM	Soldiers of Fortune (Seven-Up)	12.5
SATURDAY	6 PM	The Little Rascals (Participating)	11.5
	6:30 PM	Harry Wismer Sports Time (Bethlehem Steel)	7.7
	10:45 PM	World's Greatest Fights (Gunther Brewing)	12.3
	9 AM	Hopalong Cassidy§ (Participating)	7.1
SUNDAY	4 PM	The Little Rascals (Participating)	10.3
	5 PM	Roy Rogers (General Foods)	19.9
	5:30 PM	Annie Oakley (Ipana, Friskies)	22.4
	6 PM	Hopalong Cassidy†† (Participating)	13.9
	6:30 PM	Flash Gordon (Participating)	14.9
	7 PM	Science Fiction Theatre (Bromo Seltzer co-sponsor)	10.9
	10:30 PM	Mr. District Attorney (Carter Products)	9.8
	7 PM	Soldiers of Fortune (Seven-Up)	12.5
	6 PM	The Little Rascals (Participating)	11.5
	6:30 PM	Harry Wismer Sports Time (Bethlehem Steel)	7.7
10:45 PM	World's Greatest Fights (Gunther Brewing)	12.3	

June Telepulse Rating

Day	Time	Program	Rating
MONDAY	11:30 AM	The Little Rascals (Participating)	5.7
	7 PM	Liberace (Keebler Baking, Serta Mattress)	14.9 (May)
FRIDAY	10:30 PM	Robert Cummings (R. J. Reynolds)	9.9

Feature film

Day	Time	Program	Rating
SATURDAY	1:30 PM	Silver Saddle Roundup (Participating)	3.8
	11:45 PM	Picture Playhouse (Participating)	3.3†
SUNDAY	11:15 PM	Mystery Marquee (Roberts Jewelers)	5.3†

WMAR-TV

	1955	1954	1953
TOTAL AIR TIME	118 hrs.	120 hrs.	101 hrs.
SYNDICATED FILM	7.8%	4.2%	1.0%
FEATURE FILM	5.5%	10.0%	15.0%

Syndicated film

June Telepulse Rating

Day	Time	Program	Rating
MONDAY	6 PM	Cartoon Funnies (Participating)	16.0
	6:20 PM	Gene Autry (Participating)	15.8
	11:20 PM	Dangerous Assignment (Participating)	4.4
	11:50 PM	The Late Show (Participating)	3.7†
TUESDAY	6 PM	Cartoon Funnies (Participating)	13.0
	6:20 PM	Gene Autry (Participating)	12.3
	11:30 PM	The Late Show (Participating)	5.2†
WEDNESDAY	6:20 PM	Gene Autry (Participating)	12.2
	7:15 PM	The Ames Brothers (Royal Crown Cola)	6.7
	11:15 PM	The Sportsman's Club (B. F. Goodrich)	5.7
	11:30 PM	Your All Star Theatre (Participating)	5.2
THURSDAY	12 MID.	The Late Show (Participating)	†

June Telepulse Rating

Day	Time	Program	Rating
THURSDAY	6 PM	Cartoon Funnies (Participating)	12.0
	6:20 PM	Gene Autry (Participating)	12.0
	10:30 PM	Waterfront (Gunther Brewing)	17.2
FRIDAY	6:20 PM	Gene Autry (Participating)	13.8
	SATURDAY		
	11 AM	Buffalo Bill, Jr. (Mars Candy)	7.2
	3 PM	Armchair Theatre (Participating)	§§
	6:30 PM	Death Valley Days (Pacific Coast Borax)	§§
	12 MID.	Saturday Night Theatre (Participating)	†
SUNDAY	1 PM	Film Theatre of the Air (Participating)	6.2
	5 PM	The Handyman (National Lead)	5.3
	7 PM	Big Town (Lever Brothers, A. C. Automotive Products)	9.5
	11 PM	The Whistler (Block Drug)	8.2

June Telepulse Rating

Feature film

Day	Time	Program	Rating
MONDAY	5:30 PM	Boots & Saddles (Participating)	7.4**
TUESDAY	5:30 PM	Boots & Saddles (Participating)	7.4**
WEDNESDAY	5:30 PM	Boots & Saddles (Participating)	7.4**
THURSDAY	5:30 PM	Boots & Saddles (Participating)	7.4**
	11:20 PM	The Late Show (Participating)	6.8†
FRIDAY	5:30 PM	Boots & Saddles (Participating)	7.4**
	11:20 PM	The Late Show (Participating)	6.7† (May)
SATURDAY	10:30 PM	Premium Playhouse (Gunther Brewing)	22.4†

*Reruns of TV Theatre, Story Theatre, The Unexpected, Times Square Playhouse.
 **Monday-Friday average. †Up to midnight only. §One-hour version. ††Half-hour version. §§Not telecast during rating week.

SOLD IN 70 CITIES BEFORE T

Celebrity

TV EQUIVALENT OF AN ACADEMY AWARD MOTION PICT

First Run!



CELEBRATED STARS IN CELEBRAT
DRAMATIC ENTERTAINMENT AT



AVOID THE DUSH

SECOND FILM WAS COMPLETED

Playhouse

A PULITZER PRIZE PLAY



ORIES ST



ADMISSIONS

MON-FRI

ORCH	BALC
2.40	1.20

SAT SUN HOL

ORCH	BALC
4.80	2.40

MATINEE

ORCH	BALC
2.40	1.20



SCREEN GEMS Inc.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

John H. Mitchell
Vice President in charge of sales

3130 Maple Drive, N.E.
Atlanta, Ga.
Exchange 6100

230 N. Michigan Ave.
Chicago, Ill.
Franklin 2-3696

4924 Greenville Ave.
Dallas, Texas
Emerson 2450

157 Bradley Street
Cleveland, Ohio
Chestnut 7-6736

233 West 49th Street
New York 19, N. Y.
Circle 5-5044

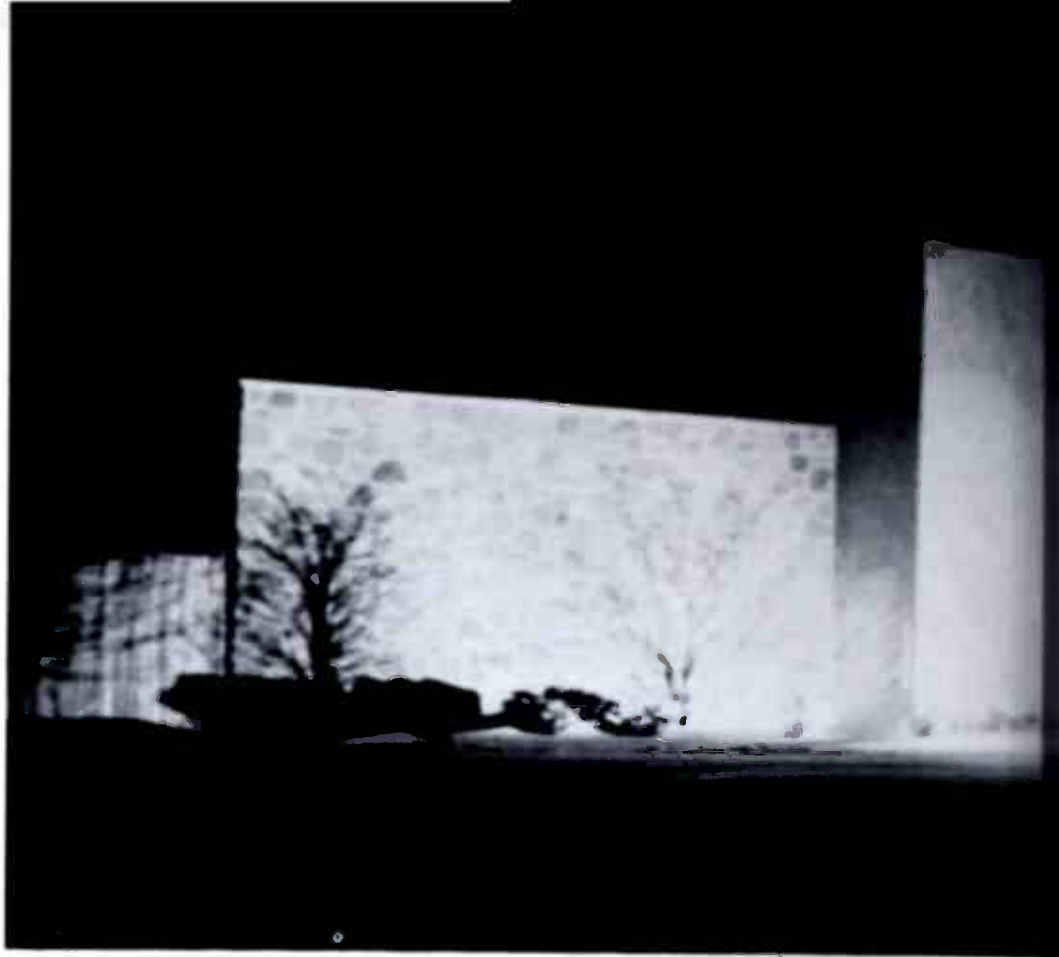
102-108 Peter Street
Toronto, Ontario
Empire 3-4096

212 Beason Building
Salt Lake City, Utah
Salt Lake City 3-3903

995 Market St.
San Francisco, Cal.
Douglas 2-1060



Styling was carried through to work areas. Local students, above, do show in studio "papered" with sheet-music enlargements.



Showmanship extends itself to building as well as to programs. Window-walled

DESIGNED FOR

One year in WJIM's Country House



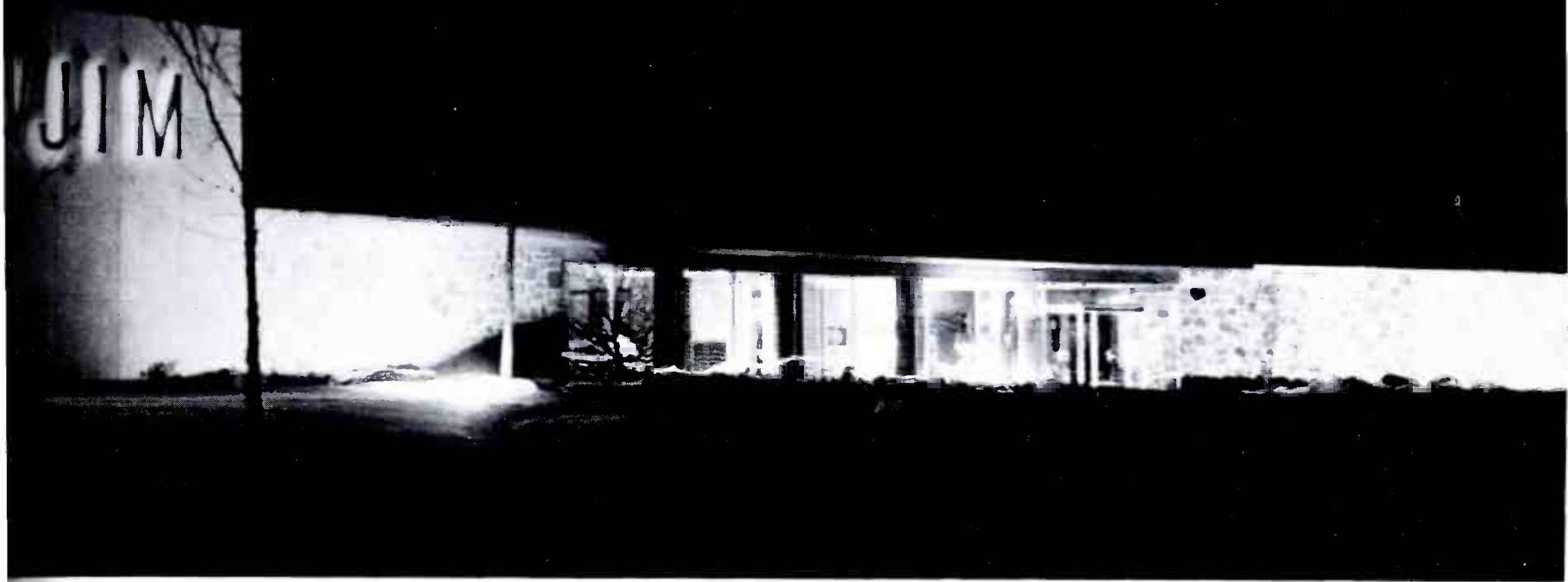
TV is a visual medium, and so Country House was designed with the accent on eye-appeal. Entrance and gallery were planned to create immediate feeling of comfort, warmth.



Fully-staffed kitchen is kept busy preparing special events for visiting VIP's as well as serving lunch and snacks to personnel.



One of community services made possible by Country House was party for underprivileged Lansing children given at station before Christmas. Entertainment by staff was telecast following lunch.



gallery makes an impressive link between the radio-TV production wing at left and the business and hospitality center at right.

SELLING

proves patios and swimming pools are good business

A patio where clients can discuss availabilities by a cypress-lined swimming pool; a conference room where agency men can relax in white-leather chairs while they screen a prospective show, a cedar-paneled dining room for employees and visiting VIP's—these are some of the features that make WJIM's Country House in Lansing a unique answer to the problems of functional design for stations.

Most stations build new plants around the needs of production. Country House has been designed functionally, too—but for business and for better human relations.

Country House is more than a showplace. Production activities for

After a year, president Hal Gross cites "increased efficiency and new friends."



both radio and TV are arranged in the east wing for maximum efficiency. Located here are the studios, master control room, transmitters (one for black and white, one for color), art department, dressing rooms, film equipment, news room, etc.

The west wing houses the executive suite, and the offices of the sales, promotion, traffic, continuity, and program departments as well as the dining room and its kitchen.

The two wings are connected by a window-walled gallery, 60 feet long, which overlooks the patio.

The guestbook of Country House includes the names of such top advertising men as executives of General Motors, Dow Chemical and Cluett, Peabody, plus several thousand members of the WJIM audience.

Some of the Country House activities which might not have been possible in more conventional surroundings include pre-game luncheons for Michigan advertising people, who then went to the football stadium as guests of the station.

When Curtiss Candy expressed interest in sponsoring *Annie Oakley* on WJIM-TV, the company's executives were invited to a preview luncheon. They were dined—and signed. The Cluett Peabody group came to view a



Typical lunch guests—J. F. Wolfram, Oldsmobile's general manager (l.); Clarence Hatch, Kudner senior v. p. (r).

closed-circuit telecast in color. Dealers of WJIM-TV's national clients frequently do the same.

After one year of working in Country House, president Harold F. Gross sums up its value: "There is an obvious feeling among our staff that the facilities have been arranged to make the operation effective, and, as a result, the personnel seem to want to be a part of that effectiveness.

"I am firmly convinced that the beauty and functional design of WJIM have increased efficiency within the organization and developed new friends and business from without."

END

TELEVISION MAGAZINE'S STATUS MAP



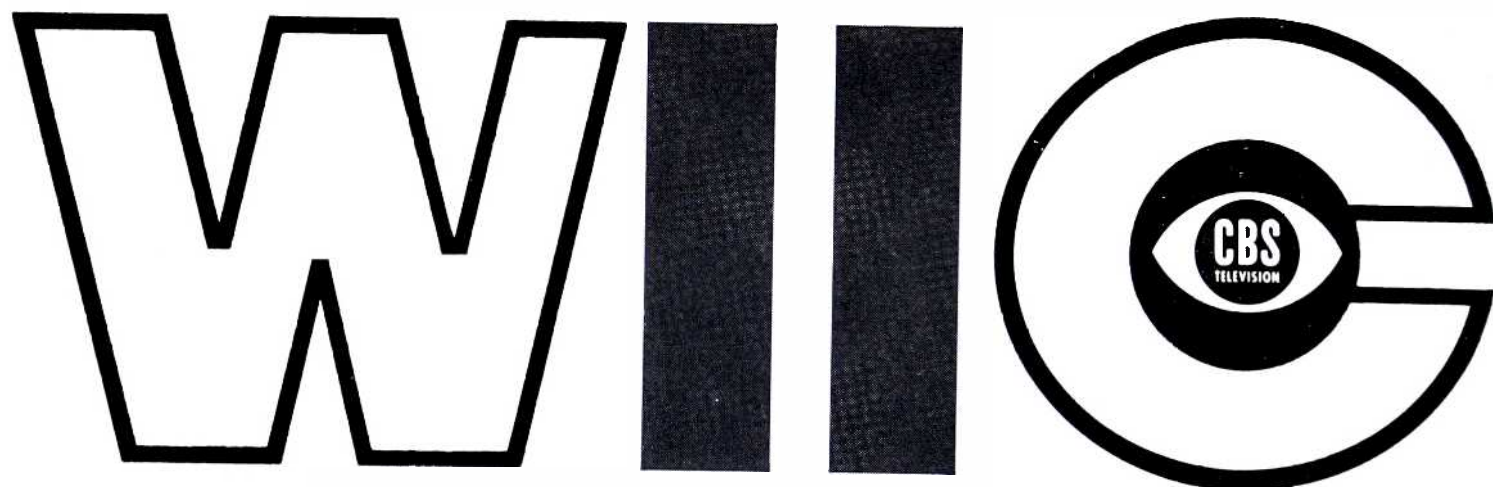
STATIONS AND MARKETS AS OF SEPTEMBER 1, 1955

1-channel markets	135
2-channel markets	65
3-channel markets	33
4 (or more)-channel markets	12
Total markets	246
Commercial stations U.S. & possessions	419

On the air this fall

In Pittsburgh, Pa.

the basic CBS station



C H A N N E L

11

316,000 WATTS

announces the appointment of

BLAIR

as exclusive national representative

Effective immediately

**TWO TOP
SHOWS
AVAILABLE
MONDAY
THROUGH
FRIDAY
MORNINGS
ON
WGN-TV**

**"MY LITTLE
MARGIE"**

10:00 - 10:30 A.M.

Available for announcements or
full sponsorship



"THE STU ERWIN SHOW"

10:30 - 11:00 A.M.

Available for announcements or
full sponsorship

**POWERFUL, PROVEN FORMER
NETWORK PROGRAMS**

Nighttime Participations Available In First Run
GENE AUTRY-ROY ROGERS Features 7-8 P.M. M-W-Th.

441 N. MICHIGAN AVE.
CHICAGO 11
ILLINOIS

WGN-TV
Chicago 9

**TV
market
studies
to order**

- *How many unduplicated homes does your spot schedule cover?*
- *How much duplication in your line-up?*
- *How do the TV markets rank by families, by retail sales?*
- *How do these rankings compare with Standard Metro areas?*
- *How many markets cover County X?*

Now TELEVISION MAGAZINE's Research Department can help you answer these questions.

Because all the data in the 1955 Market Book are on IBM cards, we can fill requests for individual breakdowns of coverage and circulation.

Write to Research Manager,
TELEVISION MAGAZINE, 600 Madison Avenue, New York 22, N. Y.

Television Magazine's Exclusive

RECEIVER CIRCULATION REPORT

for October

Independent estimates, prepared by our own research department,

of the number of TV homes in all U.S. television markets

These exclusive set-count estimates, the result of continuing study by the research department of TELEVISION MAGAZINE, are arrived at through the preparation of an individual market-growth curve for each television market. RETMA shipments and the findings of the research services also are used as check points.

The figure for each market is our estimate of the total number of TV homes that can be reached by the most powerful station in that market. Figures for other stations in the market will vary, depending on channel,

antenna location and height, power, etc.

The figure immediately following the market name in each case is the percentage of homes in the area having TV sets (i.e., penetration) as of the first of the issue month.

Under each market designation are listed all of the stations in the market, with their network affiliations.

Only stations which signed on before September 1 are listed.

In defining market coverage, we have used all available data—the research services, engineering contours, RETMA shipments, and rating re-

ports in overlapping areas as evidence of cross-viewing. The result is a Total Coverage Area for each TV market that takes into account evidence of viewing as well as signal contour.

If a given county is covered from more than one market, the sets in that county are credited to each market that reaches it. For the names of the counties in each market, see TELEVISION MAGAZINE's Market Book.

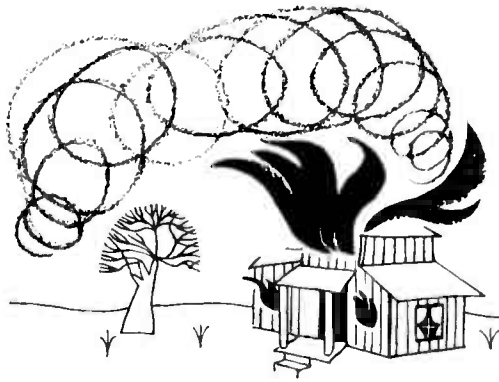
There is a continuous re-examination of market definition in view of power and antenna height increases and the introduction of new stations. Circulation data is updated monthly.

UNLIKE OTHER PUBLISHED SET COUNTS, THESE FIGURES ARE NEITHER STATION NOR NETWORK ESTIMATES.

CIRCULATION AS OF OCTOBER 1

ABILENE, Texas—68.2	59,540	AMES, Iowa—83.3	215,410	BANGOR, Maine—85.6	87,480
KRBC-TV (A,N)		WOI-TV (A,C)		WABI-TV (A,C,N); W-TWO (C)	
ADA, Okla.—64.5	88,450	ANCHORAGE, Alaska	14,200	BATON ROUGE, La.	171,180
KTEN (A,C,N)		KENI-TV (A,N); KTVA (C)		WAFB-TV† (A,C); WBRZ (A,N)	†73,990
ADAMS-PITTSFIELD, Mass.	††	ANDERSON, S. C.—52.5	†88,510	BAY CITY-SAGINAW, Mich.	231,670
WMGT† (A)		WAIM-TV† (C)		WNEM-TV (N); WKNX-TV† (A,C)	†148,900
AKRON, Ohio—26.1	†72,710	ANN ARBOR, Mich.—21.3	†22,320	BEAUMONT, Texas	74,610
WAKR-TV† (A)		WPAG-TV†		KBMT† (A,N); KFDM-TV (A,C)	†53,100
ALBANY, Ga.—36.8	50,210	ASHEVILLE, N. C.	372,180	BELLINGHAM, Wash.—73.8	**69,380
WALB-TV (A,N)		WISE-TV† (C,N); WLOS-TV (A)	†43,040	KVOS-TV (C)	
ALBANY-SCHENECTADY-TROY, N. Y.	460,760	ASHTABULA, Ohio—39.1	†27,400	BETHLEHEM-ALLENTOWN-EASTON, Pa.—26.9	†67,840
WROW-TV† (A,C); WRGB (N)	†134,750	WICA-TV†		WLEV-TV† (N); WGLV† (A)	
ALBUQUERQUE, N. M.—51.4	60,140	ATLANTA, Ga.—74.2	580,240	BILLINGS, Mont.—52.7	18,440
KGGM-TV (C); KOAT-TV (A); KOB-TV (N)		WAGA-TV (C); WLW-A (A); WSB-TV (N)		KOOK-TV (A,C,N)	
ALEXANDRIA, La.—49.8	59,280	AUGUSTA, Ga.—57.1	123,860	BINGHAMTON, N. Y.—80.4	400,470
KALB-TV (A,C,N)		WJBF-TV (A,N); WRDW-TV (C)		WNBK-TV (A,C,N)	
ALLENTOWN-BETHLEHEM-EASTON, Pa.—26.9	†67,840	AUSTIN, Minn.—69.5	93,130	BIRMINGHAM, Ala.—67.3	331,510
WLEV-TV† (N); WGLV† (A)		KMMT (A)		WABT (A,N); WBRC-TV (C)	
ALTOONA, Pa.—79.6	390,990	AUSTIN, Texas—68.5	115,560	BISMARCK, N. D.—54.3	16,830
WFBG-TV (A,C,N)		KTBC-TV (A,C,N)		KFYR-TV (A,C,N)	
AMARILLO, Texas—71.3	75,290	BAKERSFIELD, Cal.	126,850	BLOOMINGTON, Ill.—53.8	†45,680
KFDA-TV (A,C); KGNC-TV (N)		KBAK-TV† (A); KERO-TV (C,N)	†69,500	WBLN-TV†	
		BALTIMORE, Md.—93.3	681,840	BLOOMINGTON, Ind.—84.6	536,960
		WAAM (A); WBAL-TV (N); WMAR-TV (C)		WTTV (N)	
				(Includes Indianapolis)	
				BOISE, Ida.—58.5	49,610
				KBOI (C); KIDO-TV (A,N)	

THESE STATISTICS ARE COPYRIGHTED AND MAY NOT BE REPRODUCED WITHOUT THE PUBLISHER'S PERMISSION.



OELWEIN, IA. (INS)—JOHN SMITH SAVED ONLY HIS TELEVISION SET AS FIRE DESTROYED HIS FARM HOME NINE MILES NORTH. SMITH NOTICED THE BLAZE WHILE WORKING IN THE BARN. HE RUSHED INTO THE HOUSE AND CARRIED OUT HIS TV SET BUT WAS UNABLE TO RETURN FOR ANY OTHER POSSESSIONS.

In WMT-land, folks think highly of tv. And WMT. The 15 top one-a-week shows and the top 10 multi-weekly shows in our 26-county primary service area are on WMT-TV. We have more audience in our primary service area than all other stations combined during 87% of the telecasting week.

WMT-TV

Channel 2 100,000 watts

Mail address: Cedar Rapids
National Representatives:
The Katz Agency



BOSTON, Mass.	1,329,100
WBZ-TV (N); WNAC-TV (A,C); WTAO-TV† (A)	†147,610
BRIDGEPORT, Conn.—14.3	†64,280
WICC-TV† (A)	
BUFFALO, N. Y.	**448,450
WBEN-TV (A,C); WBUF-TV† (A); WGR-TV (A,C,N)	†183,750
BURLINGTON, Vt.—75.1	**125,350
WCAX-TV (C)	
BUTTE, Mont.—62.3	15,145
KXLF-TV (A)	
CADILLAC, Mich.—67.9	149,180
WWTV (A,C)	
CAPE GIRARDEAU, Mo.—50.0	145,390
KFVS-TV (C,N)	
CARTHAGE-WATERTOWN, N. Y.—82.6	**76,900
WCNY-TV (A,C)	
CEDAR RAPIDS, Iowa—79.2	230,310
KCRG-TV (A); WMT-TV (C)	
CHAMPAIGN, Ill.—70.0	335,080
WCIA (C,N)	
CHARLESTON, S. C.—72.5	152,030
WCSC-TV (A,C); WUSN-TV (N)	
CHARLESTON-HUNTINGTON, W. Va.—69.5	392,330
WCHS-TV (A,C); WSAZ-TV (A,N)	
CHARLOTTE, N. C.—74.6	525,930
WBTV (A,C,N)	
CHATTANOOGA, Tenn.—65.8	152,910
WDEF-TV (A,C,N)	
CHEYENNE, Wyo.—60.8	21,040
KFBC-TV (A,C,N)	
CHICAGO, Ill.—93.1	2,143,990
WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	
CHICO, Cal.—51.7	64,520
KHSL-TV (A,C,N)	
CINCINNATI, Ohio—86.0	537,830
WCPO-TV (A); WKRC-TV (C); WLW-T (N)	
CLEVELAND, Ohio—92.2	**1,187,990
WEWS (A); WNBK (N); WXEL (C)	
COLORADO SPRINGS-PUEBLO, Colo.—53.0	52,210
KKTU (A,C); KRDO-TV (N); KCSJ-TV (N)	
COLUMBIA, Mo.—58.6	98,800
KOMU-TV (A,N)	
COLUMBIA, S. C.	131,950
WCOS-TV† (A); WIS-TV (N); WNOK-TV† (C)	†80,200
COLUMBUS, Ga.	178,120
WDAK-TV† (A,N); WRBL-TV (A,C)	†58,450
COLUMBUS, Ohio—87.0	475,110
WBNS-TV (C); WLW-C (N); WTVN (A)	
CORPUS CHRISTI, Texas—46.1	†39,090
KVDO-TV† (A,C,N)	
DALLAS—FT. WORTH, Texas—78.4	543,230
KRLD-TV (C); WFAA-TV (A,N); WBAP-TV (A,N)	
DANVILLE, Ill.—45.3	†39,050
WDAN-TV† (A)	
DAVENPORT, Ia.—ROCK ISLAND, Ill.—80.9	273,110
WOC-TV (N); WHBF-TV (A,C)	
DAYTON, Ohio—86.7	468,870
WHIO-TV (C); WLW-D (A,N)	
DECATUR, Ala.—39.9	†27,250
WMSL-TV† (C,N)	
DECATUR, Ill.—63.7	†152,940
WTVP† (A,N)	
DENVER, Colo.—81.8	258,320
KBTU (A); KFEL-TV; KLZ-TV (C); KOA-TV (N)	
DES MOINES, Iowa—81.0	206,230
KRNT-TV (C); WHO-TV (N)	
DETROIT, Mich.—WINDSOR, Can.—92.6	**1,413,450
WJBK-TV (C); WWJ-TV (N); WXYZ-TV (A); CKLW-TV	



Wee ReBeL says:



WRBL-TV 4
CHANNEL

...
6th
in TV Homes

7th
in Total Families
in
this 5-State Area
GEORGIA
•
FLORIDA
•
ALABAMA
•
MISSISSIPPI
•
S. CAROLINA

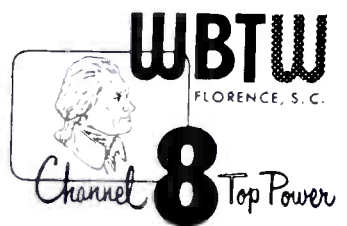
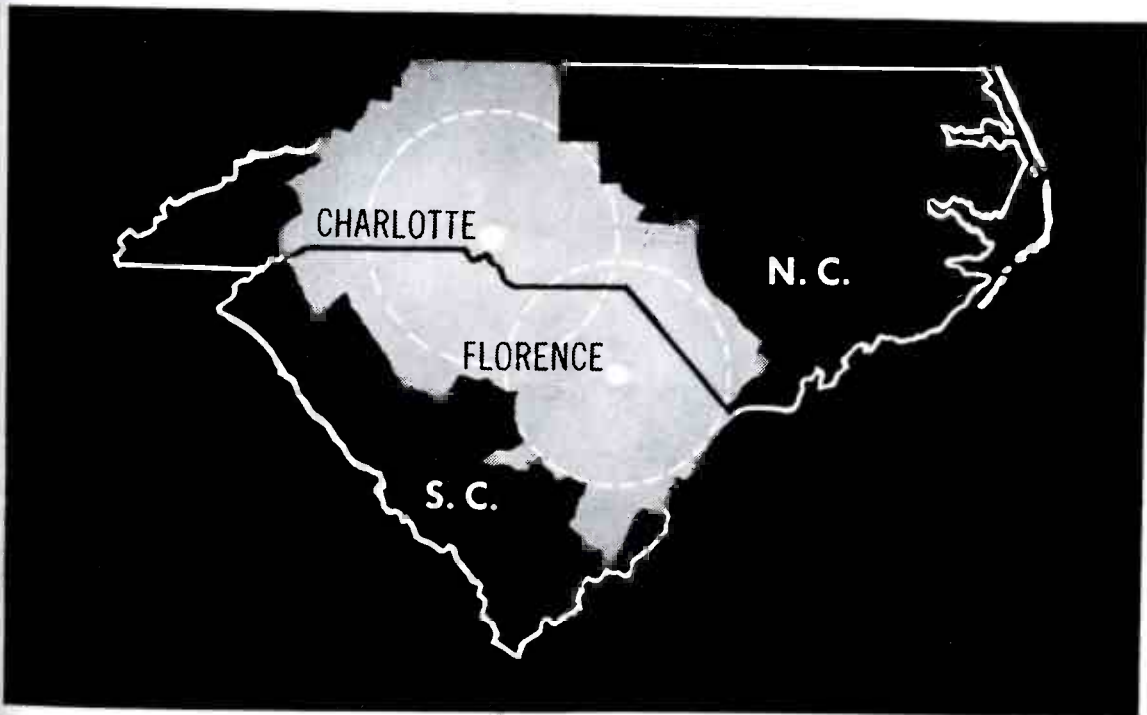
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CHANNEL
100 KW
WRBL-TV



Call Hollingbery for
facts and figures.

NOW one PACKAGE DISCOUNT
for
two great area stations



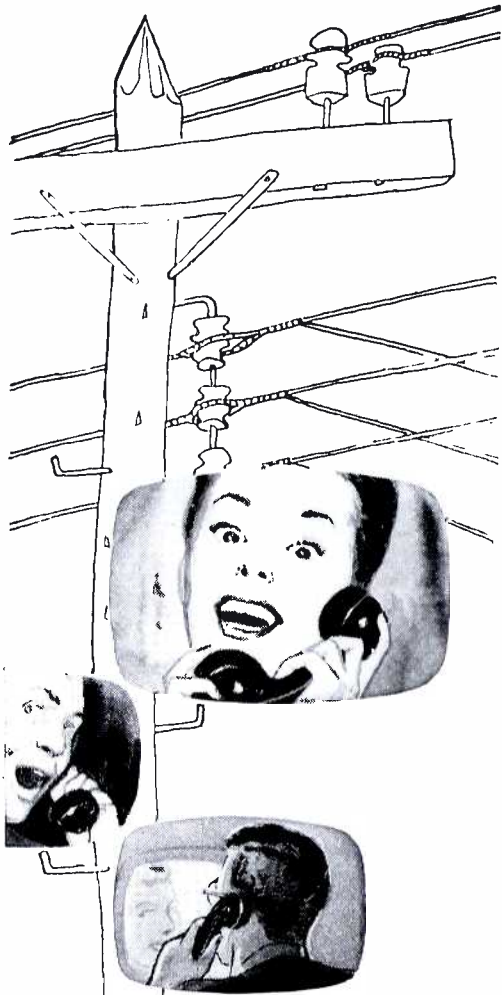
and you get . . . **DOMINANCE DOUBLED IN THE CAROLINAS**

One package discount now gives your product special delivery to one of the nation's top 10 TV markets! Advertisers earn 15% discount on WBTW in addition to regular discounts—by combining top-power WBTV and WBTW.

The buying habits of more than 50% of all Carolinians are directly influenced by these two great area stations. That's 3,375,000 Carolinians with \$3½ billion in effective buying power . . . over \$2½ billion in retail sales!

Here's a package of sales power, wrapped and ready to work for you. Place your order with WBTV, WBTW or CBS Television Spot Sales.

JEFFERSON STANDARD BROADCASTING COMPANY



Our latest telephone poll ...

... over 6,000 kitchen gadgets were sold as a result of demonstration announcements over WNCT... 1,000 to viewers who phoned their order direct to the station. We're a bit jumpy nowadays when the phone rings—but why not phone us anyway—for the complete WNCT story? Chief Operator Hart Campbell will gladly pay the bill! And remember—WNCT IS NOW **316,000 WATTS!**

WNCT

The ONLY TV station covering ALL of Eastern Carolina

A. Hartwell Campbell,
Gen. Mgr.

John E. Pearson Co.,
Nat'l Rep.

James S. Ayers, Atlanta:
SE Rep.

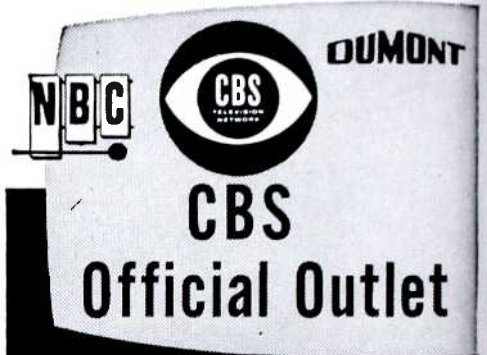
EASTERN
NORTH CAROLINA'S
NUMBER 1 TV STATION

Primary CBS Affiliate

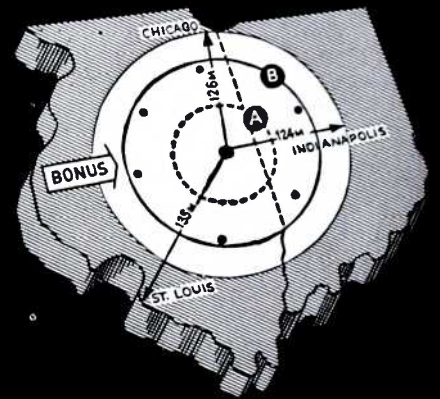
DOTHAN, Ala.—32.5	24,240
WTVY (C)	
DULUTH, Minn.-SUPERIOR, Wis.—65.4	91,040
KDAL-TV (A,C); WDSM-TV (C,N)	
DURHAM, N. C.—57.6	254,070
WTVD (A,N)	
EASTON-BETHLEHEM-ALLENTOWN, Pa.—26.9	†67,840
WGLV† (A); WLEV-TV† (N)	
EAU CLAIRE, Wis.—59.6	63,780
WEAU-TV (A,N)	
ELKHART Ind. (see South Bend)	
EL PASO, Texas-JUAREZ, Mexico—82.3	76,460
KROD-TV (A,C); KTSM-TV (N); XEJ-TV	
ENID, Okla.—68.9	77,440
KGEO-TV (A)	
ERIE, Pa.	**188,700
WICU (A,N); WSEE-TV† (A,C)	†68,110
EUGENE, Ore.—51.7	61,310
KVAL-TV (A,N)	
EUREKA, Cal.—66.0	26,800
KIEM-TV (A,C,N)	
EVANSVILLE, Ind.-HENDERSON, Ky.—52.7	†93,910
WFIE-TV† (A,N); WEHT† (C)	
FAIRBANKS, Alaska	††
KFAR-TV (A,N); KTVF (C)	
FARGO, N. D.—45.8	80,380
WDAY-TV (A,N)	
(See also Valley City)	
FAYETTEVILLE, N. C.—25.0	†17,380
WFLB-TV† (C,N)	
FLORENCE, S. C.—61.5	153,560
WBTW (A,C,N)	
FT. DODGE, Iowa	†17,670
KQTV† (C,N)	
FT. MYERS, Fla.—48.1	16,690
WINK-TV (A,C)	
FT. SMITH, Ark.—58.2	†30,205
KFSA-TV† (A,C,N)	
FT. WAYNE, Ind.—47.0	†115,010
WIN-T† (A,C); WKJG-TV† (N)	
FT. WORTH-DALLAS, Texas—78.4	543,230
WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,N)	
FRESNO-TULARE, Cal.—68.2	†145,390
KJEO-TV† (A,C); KMJ-TV† (N); KVVG†	
GALVESTON-HOUSTON, Texas—76.0	458,650
KGUL-TV (C); KPRC-TV (N); KTRK-TV (A)	
GRAND JUNCTION, Colo.—39.7	10,790
KFXJ-TV (A,C,N)	
GRAND RAPIDS, Mich.—87.1	414,580
WOOD-TV (A,N)	
GREAT BEND, Kans.—60.5	70,360
KCKT-TV (N)	
GREAT FALLS, Mont.—30.5	20,170
KFBB-TV (A,C,N)	
GREEN BAY, Wis.—77.8	200,950
WBAY-TV (C); WFRV-TV (A)	
GREENSBORO, N. C.—72.7	‡23,300
WFMY-TV (A,C)	
GREENVILLE, N. C.—63.0	142,820
WNCT (A,C)	
GREENVILLE, S. C.	297,450
WFBC-TV (N); WGVLT† (A)	†93,160
HANNIBAL, Mo.-QUINCY, Ill.—76.9	148,720
KHQA-TV (C); WGEM-TV (A,N)	
HARLINGEN-WESLACO, Texas—66.3	65,170
KGBT-TV (A,C); KRGV-TV (N)	
HARRISBURG, Ill.—40.6	†26,950
WSIL-TV† (A)	
HARRISBURG, Pa.—67.1	†175,190
WCMB-TV†; WHP-TV† (C); WTPA† (A,N)	
HARRISBURG, Va.—60.0	95,030
WSVA-TV (A,C,N)	
HARTFORD-NEW BRITAIN, Conn.—49.5	†257,790
WGTH-TV† (A,C); WKNB-TV† (N)	



45th TV MARKET
(Television Magazine, September 1955)



for • BLOOMINGTON
• CHAMPAIGN-URBANA
• DANVILLE
• DECATUR
• SPRINGFIELD



1,700,800 People
in A and B Contour
THE FIRST . . . AND ONLY VHF
COVERING THIS GREAT
MARKET

1000 ft. ANTENNA
100,000 WATTS

In the WCIA area is the largest farm income covered by any station on maximum power. Here's No. 1 U. S. FARM MARKET! Supporting data on request.

GEO. P. HOLLINGBERY,
Representative

STUDIOS | TRANSMITTER
CHAMPAIGN | SEYMOUR

1 buy



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3

PIZZA



That's right! When you buy a slice of **WJAC-TV, Johnstown . . . you get a generous portion of the entire South-western Pennsylvania market: Johnstown, Pittsburgh AND Altoona!** Check these Hoopers on **WJAC-TV:**

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 3-station market)

FIRST in Altoona
(a 2-station market)

Sure recipe for fast sales in the 1 buy that covers 3 . . .



Get full details from your KATZ man!

HENDERSON, Ky.-EVANSVILLE, Ind.—52.7	†93,910
WEHT† (C); WFIE-TV† (A,N)	
HENDERSON-LAS VEGAS, Nev.—76.2	22,480
KLRJ-TV (A,N); KLAS-TV (C)	
HOLYOKE-SPRINGFIELD, Mass.—75.3	†162,490
WHYN-TV† (C); WWLP† (A,N)	
HONOLULU, T. H.—56.4	64,410
KGMB-TV (C); KONA (N); KULA-TV (A)	
HOUSTON-GALVESTON, Texas—76.0	458,650
KPRC-TV (N); KTRK-TV (A); KGUL-TV (C)	
HUNTINGTON, W. Va. (See Charleston-Huntington)	
HUTCHINSON-WICHITA, Kans.	233,200
KTVH (C); KAKE-TV (A); KARD-TV; KEDD† (N)	†136,220
IDAHO FALLS, Ida.—70.6	54,430
KID-TV (A,C,N)	
INDIANAPOLIS, Ind.—85.4	595,230
WFBM-TV (A,N); WISH-TV (C) (See also Bloomington, Ind.)	
JACKSON, Miss.—51.3	155,170
WJTV (A,C); WLBT (N)	
JACKSON, Tenn.—54.3	83,620
WDXI-TV (C)	
JACKSONVILLE, Fla.	289,800
WJHP-TV† (A,N); WMBR-TV (A,C)	†60,840
JEFFERSON CITY, Mo.—62.0	76,950
KRCG-TV (C)	
JOHNSON CITY, Tenn.—56.2	190,460
WJHL-TV (A,C,N)	
JOHNSTOWN, Pa.	*512,950
WARD-TV† (A,C); WJAC-TV (A,C,N)	†61,590
JOPLIN, Mo.—57.4	86,270
KSWM-TV (C)	
KALAMAZOO, Mich.—87.6	581,930
WKZO-TV (A,C)	
KANSAS CITY, Mo.—76.4	469,250
KCMO-TV (A); KMBC-TV (C); WDAF-TV (N)	
KEARNEY, Neb.—57.8	66,880
KHOL-TV (A,C,N)	
KNOXVILLE, Tenn.	228,440
WATE-TV (A,N); WTSK-TV† (A,C)	†96,650
LA CROSSE, Wis.—52.6	64,910
WKBT (A,C,N)	
LAFAYETTE, Ind.—66.7	†50,160
WFAM-TV† (C)	
LAFAYETTE, La.—43.3	55,640
KLFY-TV (C)	
LAKE CHARLES, La.	68,600
KPLC-TV (A,N); KTAG-TV† (C)	†38,210
LANCASTER, Pa.—88.0	657,360
WGAL-TV (C,N)	
LANSING, Mich.	385,820
WJIM-TV (A,C,N); WTOM-TV†	†65,840
LAS VEGAS-HENDERSON, Nev.—76.2	22,480
KLAS-TV (C); KLRJ-TV (A,N)	
LAWTON, Okla.—74.2	51,720
KSWO-TV (A)	
LEXINGTON, Ky.—30.8	†31,750
WLEX-TV† (A,N)	
LIMA, Ohio—58.8	†60,680
WIMA-TV† (A,C,N)	
LINCOLN, Neb.—71.3	138,400
KOLN-TV (A,C)	
LITTLE ROCK-PINE BLUFF, Ark.—51.3	125,880
KARK-TV (N); KATV (A,C)	
LONGVIEW, Texas—45.2	†38,650
KTVE†	
LOS ANGELES, Cal.—94.2	2,074,940
KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA-TV (N); KTLA; KTTV	
LOUISVILLE, Ky.—72.3	498,500
WAVE-TV (A,N); WHAS-TV (C)	
LUBBOCK, Texas—73.2	80,130
KCBD-TV (A,N); KDUB-TV (C)	
LYNCHBURG, Va.—68.4	201,980
WLVA-TV (A,C)	

first in Texas for auto sales*

Houston — NO!
Dallas — GUESS AGAIN!
It's ABILENE right in
the heart of Texas.
It's covered by only
one station and that's
KRBC-TV.
All the Networks.

Interconnected
September 15, 1955.
Your Texas buy isn't
complete without Abilene.
For availabilities that
can deliver this
captive market for you,
contact:
John E. Pearson
Television, Inc.

krbc-tv

CHANNEL 9

JOHN KELLY, Station Manager

NBC • ABC
CBS • DUMONT

*In fact Abilene is first in the
entire nation for per capita auto sales

IN
MONTGOMERY
ALABAMA
the
FIRST CHOICE
is
WCOV-TV

FIRST on the air
with an 18 month
head start on the
UHF competition

FIRST in popularity
with Montgomery
viewers in every
survey

FIRST in local
production with
top quality local
programs

FIRST in Network
programs with
CBS NETWORK

FIRST in local
sales by almost
two to one

WCOV-TV
CBS primary
Montgomery, Ala.
Represented by
PAUL H. RAYMER CO.

MACON, Ga.—64.4	100,140
WMAZ-TV (A,C)	
MADISON, Wis.—67.4	196,290
WISN-TV (A); WISN-TV (C); WISN-TV (A,N)	
MANCHESTER, N. H.—68.7	222,820
WMUR-TV (A)	
MARQUETTE, Wis.—79.2	141,580
WMBY-TV (A,N)	
MASON CITY, Iowa—67.8	99,130
KGLO-TV (C)	
MEDFORD, Ore.—36.3	88,130
KREB-TV (A,C,N)	
MEMPHIS, Tenn.—63.2	373,370
WMBQ-TV (A,C); WMBQ-TV (A,N)	
MERIDIAN, Miss.—49.2	64,290
WTOG-TV (A,C,N)	
MIAMI FT. LAUDERDALE, Fla.	307,250
WGBS-TV (N); WTVJ (C); WITV (A)	
MIDLAND, Texas—68.2	62,490
KMID-TV (A,C,N)	
MILWAUKEE, Wis.	628,510
WISN-TV (A); WTMJ-TV (N); WXIX-TV (C)	1257,180
MINNEAPOLIS-ST. PAUL, Minn.—77.9	588,530
KEYD-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	
MINOT, N. D.—44.5	14,690
KCJB-TV (A,C,N)	
MISSOULA, Mont.—33.1	12,580
KGVO-TV (A,C)	
MOBILE, Ala.—66.9	142,580
WALA-TV (A,C,N)	
MONROE, La.—59.6	95,900
KNOE-TV (A,C,N)	
MONTGOMERY, Ala.	107,980
WCOV-TV (A,C); WSFA-TV (A,N)	173,110
MUNCIE, Ind.—57.3	190,420
WLBC-TV (A,C,N)	
MUSKOGEE, Okla.—77.4	209,910
KTVX (A)	
(Includes Tulsa)	
NASHVILLE, Tenn.—64.8	276,040
WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	
NEW BRITAIN-HARTFORD, Conn.—49.5	1257,790
WKNB-TV (N); WGHV-TV (A,C)	
NEW HAVEN, Conn.—92.3	854,970
WNHC-TV (A,C,N)	
NEW ORLEANS, La.	350,120
WDSU-TV (A,C,N); WJMR-TV (A,C)	1111,480
NEW YORK, N. Y.—94.1	4,642,140
WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	
NORFOLK-NEWPORT NEWS, Va.	282,780
WTAR-TV (A,C); WTOV-TV; WVEC-TV (N)	1140,620
OAK HILL, W. Va.	11
WOAY-TV (A)	
OKLAHOMA CITY, Okla.	289,320
KTVQ (A); KWTW (A,C); WKY-TV (A,N)	192,030
OMAHA, Neb.—87.4	282,640
KMTV (A,C); WOW-TV (C,N)	
ORLANDO, Fla.—54.3	94,690
WDBO-TV (A,C,N)	
PANAMA CITY, Fla.—40.4	18,040
WJDM-TV (A,C,N)	
PARKERSBURG, W. Va.—43.9	133,890
WTAP-TV (A,C,N)	
PENSACOLA, Fla.	140,350
WEAR-TV (A,C); WPFA-TV (A,C)	130,970
PEORIA, Ill.—71.7	1163,330
WEEK-TV (N); WTVH-TV (A,C)	
PETERSBURG-RICHMOND, Va.—78.8	203,690
WXEX-TV (N); WTVR (A,C)	



Latest surveys prove
beyond question **WMCT**
is dominant first TV
station serving rich
Memphis market area
of more than
382,000 TV homes
(according to latest distributors' figures.)

WMCT carries 21% of
the top 30 shows (earn-
ing a rating of 25 or
better) . . . first in
film and children's
shows . . . first in
top-rated evening
shows.

Clearly, your first
choice for Memphis
TV is

* June 21-28 AEB

WMCT MEMPHIS
CHANNEL 5

WMC-WMCF-WMCT
MEMPHIS' first TV station

100,000 WATTS

NBC Basic Affiliate
National Representatives
The Branham Company

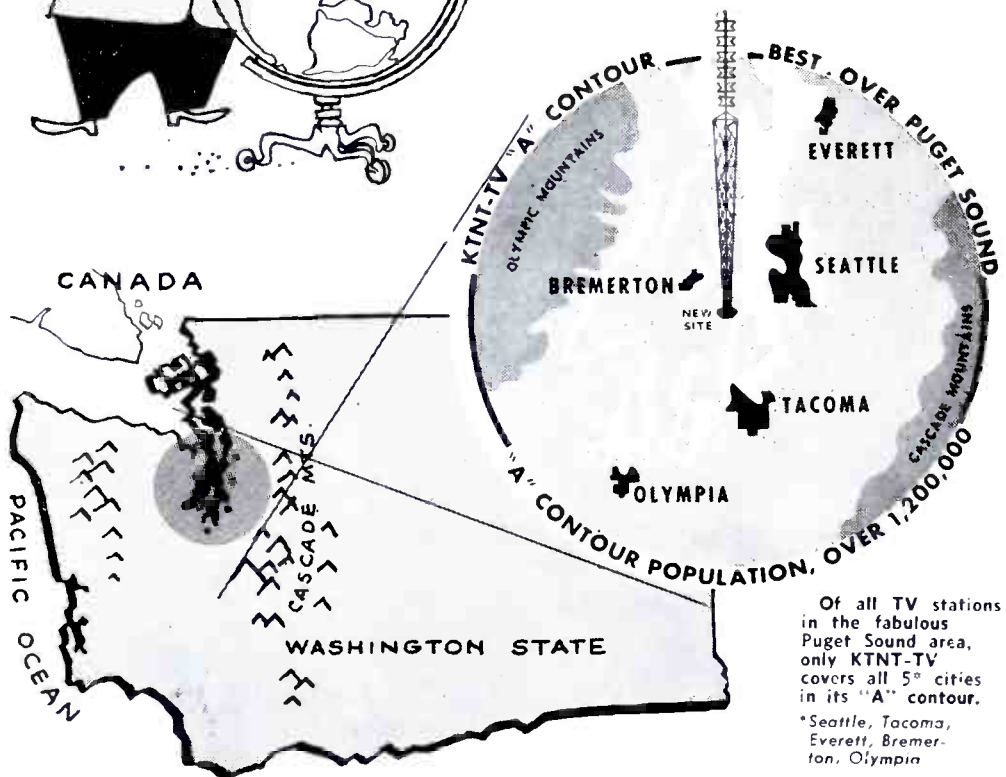
Owned and operated by
THE COMMERCIAL APPEAL

PHILADELPHIA, Pa.—93.8	1,785,950
WCAU-TV (C); WFIL-TV (A); WPTZ (N)	
PHOENIX, Ariz.—82.0	138,490
KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	
PINE BLUFF-LITTLE ROCK, Ark.—50.6	124,170
KATV (A,C); KARK-TV (N)	
PITTSBURG, Kansas—58.6	106,950
KOAM-TV (A,N)	
PITTSBURGH, Pa.	1,017,220
KDKA-TV (A,C,N); WENS† (A,C,N)	†318,250
PLATTSBURG, N. Y.—79.7	**98,510
WIRI (A,N)	
POLAND SPRING, Me.—83.3	**226,990
(Mt. Washington, N. H.) WMTW (A,C)	
PORTLAND, Me.—87.4	176,110
WCSH-TV (N); WGAN-TV (C)	
PORTLAND, Ore.	††312,150
KLOR-TV (A); KOIN-TV (C); KPTV† (N)	
POUGHKEEPSIE, N. Y.—25.5	†36,390
WKNY-TV† (A,C,N)	
PROVIDENCE, R. I.—92.3	752,790
WJAR-TV (A,N); WPRO-TV (C)	
PUEBLO-COLORADO SPRINGS, Colo.—53.0	52,205
KCSJ-TV (N); KKTV (A,C); KRDO-TV (N)	
QUINCY, III.-HANNIBAL, Mo.—76.9	148,720
WGEM-TV (A,N); KHQA-TV (C)	
RALEIGH, N. C.—46.0	†99,870
WNAO-TV† (A,C)	
RAPID CITY, S. D.	††
KOTA-TV	
READING, Pa.—33.8	†158,450
WHUM-TV† (A,C)	
RENO, Nev.—79.6	21,330
KZTV (A,C,N)	
RICHMOND-PETERSBURG, Va.—78.8	203,690
WTVR (A,C); WXEX-TV (N)	
ROANOKE, Va.—67.6	292,100
WLS-TV (A,N)	
ROCHESTER, Minn.—66.9	88,770
KROC-TV (A,N)	
ROCHESTER, N. Y.—90.8	**290,380
WHAM-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	
ROCKFORD, III.	278,880
WREX-TV (A,C); WTVO† (N)	†108,700
ROCK IS., III.-DAVENPORT, Ia.—80.9	273,110
WHBF-TV (A,C); WOC-TV (N)	
ROME, Ga.—73.0	142,350
WROM-TV	
ROSWELL, N. M.—49.8	24,200
KWSW-TV (A,C,N)	
SACRAMENTO, Cal.	355,760
KBET-TV (C); KCCC-TV† (A,N)	†139,940
SAGINAW-BAY CITY, Mich.	232,460
WKNX-TV† (A,C); WNEM-TV (N)	†148,900
ST. JOSEPH, Mo.—79.3	144,010
KFEQ-TV (C)	
ST. LOUIS, Mo.	751,320
KSD-TV (N); KTVI† (A,C); KWK-TV (C)	†296,530
ST. PETERSBURG-TAMPA, Fla.	168,180
WSUN-TV† (A); WFLA-TV (N); WTVT (C)	†146,290
SALINAS-MONTEREY, Cal.—73.6	108,630
KSBW-TV (A,C,N)	
SALISBURY, Md.—72.1	†50,900
WBOC-TV† (A,C)	
SALT LAKE CITY, Utah—77.3	168,590
KSL-TV (C); KTVI (N); KUTV (A)	
SAN ANGELO, Texas—64.3	24,560
KTXL-TV (A,C,N)	
SAN ANTONIO, Texas	220,970
KCOR-TV†; KENS-TV (A,C); WOAI-TV (A,N)	††
SAN DIEGO, Cal.-TIJUANA, Mexico—92.0	312,250
KFMB-TV (A,C); KFSD-TV (N); XETV	
SAN FRANCISCO, Cal.	1,119,810
KGO-TV (A); KPIX (C); KRON-TV (N); KSAN-TV†	†183,130
(See also Stockton)	
SAN JUAN, P. R.	††
WAPA-TV (A,N); WKAQ-TV (C)	

A GEOGRAPHY LESSON . . . One of a Series



**MINNEAPOLIS,
ST. PAUL,
HARTFORD and
NEW HAVEN on
PUGET SOUND?**



Of all TV stations in the fabulous Puget Sound area, only KTNT-TV covers all 5* cities in its "A" contour.
*Seattle, Tacoma, Everett, Bremerton, Olympia

First off, we want to assure Minnesota and Connecticut that we are not trying to displace their fine cities! What we are saying is this: the combined population of these four cities is less than the number of people living within the "A" contour boundaries of KTNT-TV, CBS television for Puget Sound.

The greatest concentration of Washington State's population...over half the people in the state...is centered in the Puget Sound region. And KTNT-TV's "A" contour encompasses most of them! There are more than 1,200,000 people within the "A" contour, and 800,000 more in the INFLUENCE AREA which extends into Oregon to the south and into Canada on the north.

To reach more than half the people of prosperous Washington State. Buy KTNT-TV.

KTNT-TV
CHANNEL ELEVEN

316,000 WATTS

Antenna Height
1000 FT. ABOVE SEA LEVEL

CBS Television for Puget Sound

Represented Nationally by Weed Television

KTNT-TV, TACOMA 5, WASHINGTON

"The Word Gets Around... Buy Puget Sound"

portrait of a market...



...where dreams come to life

As with this local show of bridal fashions, WRGB brings dreams to life for the men, women and children of 30 counties in New York and New England.

For dreams and reality, entertainment and fact, more than 442,300 families turn to WRGB in Schenectady, N. Y. for their television viewing.

Represented Nationally by



WRGB

A General Electric Television Station
Albany—Troy—Schenectady, N. Y.

SAN LUIS OBISPO, Cal.—73.7 KVEC-TV (A,C)	92,420
SANTA BARBARA, Cal.—76.8 KEY-T (A,C,N)	124,870
SAVANNAH, Ga.—62.0 WTOG-TV (A,C,N)	63,820
SCHENECTADY-ALBANY-TROY, N. Y. WRGB (N); WROW-TV† (A,C)	460,760 †134,750
SCRANTON-WILKES-BARRE, Pa.—67.1 WARM-TV† (A); WGBI-TV† (C); WTVU†; WBRE-TV† (N); WILK-TV† (A)	†243,910
SEATTLE-TACOMA, Wash.—80.3 KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	429,600
SEDALIA, Mo.—61.7 KDRO-TV	37,200
SHREVEPORT, La.—67.8 KSLA (A,C,N); KTBS-TV (N)	85,690
SIoux CITY, Iowa—82.4 KTIV (A,N); KVTV (A,C)	156,720
SIoux FALLS, S. D.—61.2 KELO-TV (A,C,N)	117,260
SOUTH BEND-ELKHART, Ind.—61.0 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A,C,N)	†157,870
SPOKANE, Wash.—58.9 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	145,780
SPRINGFIELD, Ill.—57.7 WICS† (A,N)	†65,260
SPRINGFIELD-HOLYOKE, Mass.—75.3 WHYN-TV† (C); WWLP† (A,N)	†162,420
SPRINGFIELD, Mo.—61.2 KTTS-TV (C); KYTV (A,N)	102,570
STeUBENVILLE, Ohio WSTV-TV (A,C)	*343,820
STOCKTON, Cal.—80.9 KQVR (Includes San Francisco)	1,160,910
SUPERIOR, Wis.-DULUTH, Minn.—65.4 WDSM-TV (C,N); KDAL-TV (A,C)	91,040
SYRACUSE, N. Y.—90.2 WHEN-TV (A,C); WSYR-TV (N)	**372,160
TACOMA-SEATTLE, Wash.—80.3 KTNT-TV (C); KTVW; KING-TV (A); KOMO-TV (N)	429,600
TAMPA-ST. PETERSBURG, Fla. WFLA-TV (N); WTVT (C); WSUN-TV† (A)	168,180 †146,290
TEMPLE-WACO, Texas KCEN-TV (N); KANG-TV† (A,C) KWTX-TV (A)	104,350 †50,820
TERRE HAUTE, Ind.—76.3 WTHI-TV (A,C)	191,510
TEXARKANA, Texas—61.3 KCMC-TV (A,C)	161,100
TOLEDO, Ohio—89.9 WSPD-TV (A,C,N)	358,340
TOPEKA, Kansas—68.6 WIBW-TV (A,C)	127,660
TRAVERSE CITY, Mich.—52.7 WPBN-TV (N)	25,880
TUCSON, Ariz.—54.7 KOPO-TV (C); KVOA-TV (A,N)	42,170
TULARE-FRESNO, Cal.—68.2 KVVG†; KJEO-TV† (A,C); KMJ-TV† (N)	†145,390
TULSA, Okla.—73.8 KOTV (C); KVOO-TV (N) (See also Muskogee)	285,310
TWIN FALLS, Ida. KLIX-TV (A,C)	††
TYLER, Texas—50.3 KLTV (A,C,N)	69,410
UTICA-ROME, N. Y.—85.5 WKTV (A,C,N)	199,130
VALLEY CITY, N. D.—47.4 KXJB-TV (C) (See also Fargo)	79,550

Big

REASONS
WHY, WICS
IS YOUR
BEST BUY



Served only
by **WICS**
SPRINGFIELD

ONE OF THE BEST UHF
MARKETS IN THE U.S.

(98% Converted, March 1955 ARB)

That's Right . . . SERVED ONLY BY WICS
WICS has the biggest audience with all top
15 once-a-week shows and all top 10
multi-weekly shows. (Pulse, Nov. 1954)
WICS has a TELEVISION market—not a "U"
market. 98% conversion home (Sangamon)
county (ARB, Mar. 1955) and 87.1% con-
version other primary counties. (Videodex,
Jan. 1955).

WICS, and WICS only, puts a consistently
clear, excellent picture into ALL homes of
ILLINOIS' STATE CAPITAL MARKET.

WICS

Channel 20



Call, write or wire for further info or con-
tact our national reps—Adam Young Tele-
vision Corp.

You can reach

415,835

TV families in
the rich market of

RICHMOND

Petersburg and
Central Virginia on the basic

NBC-TV

station

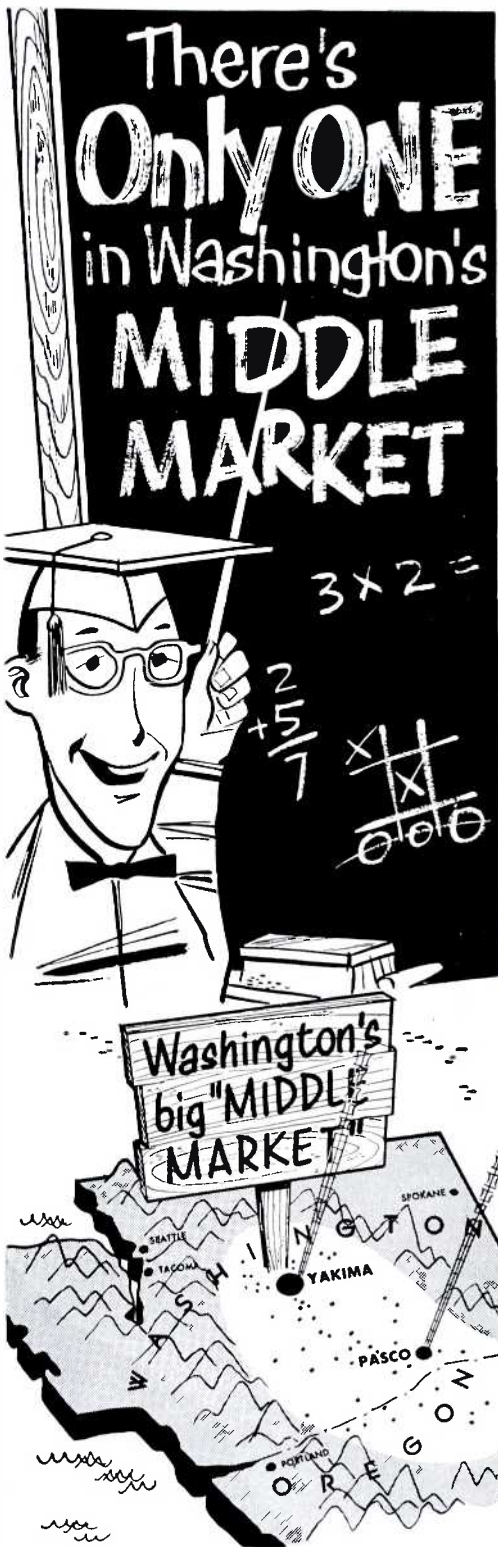
WXEX-TV

Channel 8

Ask your Forjoe man for full details

Tom Tinsley, President

Irvin G. Abeloff, Vice-President



There's
Only ONE
in Washington's
**MIDDLE
MARKET**

Washington's
big "MIDDLE
MARKET"

Chalk this up as a unique major market buy! It's KIMA-TV with its satellite KEPR-TV in Washington State's wealthy, wandering, big and booming "Middle Market." Mountains hide it from "outside" TV signals . . . miles separate it from the influence of the state's two other population centers. KIMA-TV with KEPR-TV is a one station buy—a one station major market unmatched in the Pacific Northwest.

KIMA-TV

YAKIMA with its Satellite

PASCO

NATIONAL REPRESENTATIVES: WEBB TELEVISION
PACIFIC NORTHWEST: MOORE AND LUND

WACO-TEMPLE, Texas	104,350
KANG-TV† (A,C); KWTX-TV (A); KCEM-TV (N)	†50,820
WASHINGTON, D. C.—91.9	605,340
WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	
WATERBURY, Conn.—47.8	†99,610
WATR-TV† (A)	
WATERLOO, Iowa—76.5	206,400
KWWL-TV (N)	
WAUSAU, Wis.—51.4	58,900
WSAU-TV (A,C,N)	
WESLACO-HARLINGEN, Texas—66.3	65,170
KRGV-TV (N); KGBT-TV (A,C)	
WEST PALM BEACH, Fla.	84,850
WEAT-TV (A); WIRK-TV†; WJNO-TV (C,N)	†41,760
WHEELING, W. Va.—80.1	307,660
WTRF-TV (A,N)	
WICHITA-HUTCHINSON, Kans.	233,200
KAKE-TV (A); KARD-TV; KEDD† (N); KTVH (C)	
WICHITA FALLS, Texas—71.7	104,680
KFDX-TV (A,N); KWFT-TV (C)	
WILKES-BARRE-SCRANTON, Pa.—67.1	†243,910
WBRE-TV† (N); WILK-TV† (A); WARM-TV† (A); WGBI-TV† (C); WTVU†	
WILMINGTON, Del.—94.8	194,150
WPFH (N)	
WILMINGTON, N. C.—47.7	79,560
WMFD-TV (A,N)	
WINSTON-SALEM, N. C.	248,890
WSJS-TV (N); WTOB-TV† (A)	†74,360
YAKIMA, Wash.—42.4	†43,160
KIMA-TV† (A,C,N)	
YORK, Pa.—72.3	†90,880
WNOV-TV†; WSBA-TV† (A)	
YOUNGSTOWN, Ohio—48.4	†168,430
WFMJ-TV† (N); WKBN-TV† (A,C)	
YUMA, Ariz.—66.0	19,400
KIVA-TV (A,C,N)	
ZANESVILLE, Ohio—59.1	†45,800
WHIZ-TV† (A,C,N)	

† UHF circulation.

†† Incomplete data.

††† VHF-UHF.

* Does not include Pittsburgh, where station has sizable share of audience.

** Does not include Canadian coverage.

DUE TO OPEN IN SEPTEMBER: 16

Market	Station	Channel
Bismarck, N. D.	KBMB-TV	(12)
Bluefield, W. Va.	WHIS-TV	(6)
Daytona Beach, Fla.	WESH-TV	(2)
Florence, S. D.	KDLO-TV	(3)
Fr. Worth, Tex.	KFJZ-TV	(11)
Huntington, W. Va.	WHTN-TV	(13)
Little Rock, Ark.	KTHV	(11)
Mayaguez, P. R.	WORA-TV	(5)
Mobile, Ala.	WKRG-TV	(5)
Roanoke, Va.	WDBJ-TV	(7)
Sacramento, Cal.	KCRA-TV	(3)
San Jose, Cal.	KNTV	(11)
Shreveport, La.	KTBS-TV	(3)
Thomasville, Ga.	WCTV	(6)
Washington, N. C.	WITN	(7)
Wichita, Kans.	KARD-TV	(3)

DUE TO OPEN IN OCTOBER: 6

Market	Station	Channel
Clarksburg, W. Va.	WBLK-TV	(12)
El Dorado, Ark.	KRBB	(10)
Hastings, Neb.	KHAS-TV	(5)
Jacksonville, Fla.	WQBS-TV	(30)
Kirkville, Mo.	KTVO	(3)
Tupelo, Miss.	WTWV	(9)

NOW MAXIMUM POWER WITH 25% MORE SETS THAN ANY OTHER NORTH CAROLINA STATION

WSJS-TV Winston-Salem — now one of the South's biggest TV markets! Its maximum power taps over 4 billion dollars in buying power and reaches 636,421 TV homes — 25% more than any other N. C. station! And its heart is the rich Golden Triangle of key industrial cities—Greensboro, Winston-Salem and High Point.

NEW — MAXIMUM POWER — 316,000 watts!

NEW — MAXIMUM HEIGHT — 2,000 feet above average terrain.

MORE — COVERAGE — 91 counties,

MORE — TV HOMES — 636,421 sets, 3,943,000 people, \$4,530,000,000 buying power.

WSJS-TV

WINSTON-SALEM

CHANNEL 12

NBC for **WINSTON-SALEM
GREENSBORO
HIGH POINT**

Affiliate
HEADLEY-REED, Representatives
in five states.

KTVH FIRST AGAIN IN WICHITA AREA (JULY PULSE)



Wichita Windy Says:

Once again, KTVH proves to be the favorite with Central Kansas viewers! Besides taking honors with 13 out of the top 15 network shows, KTVH has the greatest share of the audience for quarter-hour periods from 6 to 10 p.m., seven nights a week. Here is conclusive proof that your advertising dollar reaches more people when it's placed on a winner. *That's KTVH!*

KTVH
HUTCHINSON
KANSAS

VHF 240,000 WATTS
KTVH, pioneer station in rich Central Kansas, serves more than 14 important communities besides Wichita. Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Peterson, General Manager.

CHANNEL 12
CBS BASIC-DUMONT
Represented Nationally by H-R Representatives, Inc.

HOW THE TOP 50 SPEND THEIR MONEY *From page 36*

rette makers' TV push, were up in 1954 for this group. Radio and newspapers were cut back slightly.

Big news in the soap and cleanser category is that Lever Bros. has finally swung toward TV as its primary medium. Previously, it had devoted at least 40% of its measurable budget to newspapers, less than 30% to video. In 1954, Lever put 40% into video, 30% into newspapers.

The other two soap giants, P & G and Colgate, continue to have TV as their primary medium. Over the past five years, the soapmakers as a group have cut back sharply on network radio and newspapers and trimmed their use of magazines.

Among the food companies, the median share of budget going to TV shot up during 1954, as did the portion going to newspapers. Magazine allotments stayed level and radio slipped downward slightly. In the period since 1950, it was the two last-mentioned media which took the sharpest cuts from the food field.

During 1954, the automobile manufacturers increased their total measured expenditures considerably. This group still relies heavily on newspapers as their primary medium, but the five-year picture shows that the increased emphasis on TV has cut down the newspapers' share. Of the five auto makers among the 50 toppers, Chrysler put the biggest percentage in TV. Its investment was more than one-third of its total outlay and was only a few points below its newspaper allocation.

The drug and toiletries companies represented in the Big 50 varied tremendously in their approach to media. Serutan put 94% of its outlay into TV. Miles Laboratories put 73% of its ad funds into radio. International Cellucotton put over half of its budget in magazines. As an industry, however, the trend since 1950 is clearly TV-ward, with radio and print getting considerably smaller slices of the melon.

The four appliance companies put their biggest stack of chips behind TV in 1954, while also increasing their

investment in magazines. After a year's lapse, during which newspapers were on top, Philco got back on TV's bandwagon. (Its plans for the 1955-56 season, however show a sharp drop in TV.) RCA in 1954 gave magazines first nod, a switch from its previous TV supremacy. Over the past five years, newspapers alone have lost ground in appliance-company budgets. Magazines have stayed about the same and network radio has risen.

How expenditures were compiled

In order to give a clearer picture of media allocations estimated production costs for each of the four measured media were added to the gross time or space figures. Newspaper expenditures are from Media Records. Appropriations for network radio, network TV, and magazine (general plus farm publications) are from Publishers Information Bureau. To these were applied the production cost factors developed by the McCann-Erickson Central Research Department for its continuing index of advertising expenditures.

Because the production-cost factors and discounts are based on industry-wide averages, the expenditures given for individual advertisers are approximations. They are close enough to actual figures to indicate how budgets were split.

To newspaper figures, 5.9% was added for production to magazine gross investments, 11.5%. For broadcast media, production factors were added to net time costs.

On radio, 64% of gross time was taken as the cost after frequency and volume discounts. For the 1950-1952 expenditures, 57.5% was added to this net for program expenses. For 1954, 45% was added.

On television for 1950-1952, 75% of gross was taken as the net figure; for 1953 and 1954, 77% of gross was used. To these were applied 42.8% for production for 1950, 86.2% for 1951 and 1952, 87.1% for 1953, and 75% for 1954.

FIVE-YEAR MEDIA ALLOCATIONS (TIME AND SPACE PLUS ESTIMATED PRODUCTION COSTS) *Continued*

	Network TV Share	Newspapers Share	Magazines Share	Network Radio Share	Dollar Total		Network TV Share	Newspapers Share	Magazines Share	Network Radio Share	Dollar Total
4. Ford Motors						7. General Electric					
1954	22%	52%	24%	2%	\$36,707,000	1954	38%	16%	43%	3%	\$24,976,000
1953	19	59	21	1	33,082,000	1953	31	17	45	7	21,881,000
1952	19	51	29	1	22,683,000	1952	23	23	52	2	17,345,000
1951	22	59	19	—	19,505,000	1951	15	31	53	1	20,656,000
1950	17	57	23	3	25,441,000	1950	9	29	61	-1	15,409,000
5. General Foods						8. Lever Bros.					
1954	35	27	30	8	37,360,000	1954	41	30	12	17	23,999,000
1953	27	27	26	20	34,481,000	1953	28	40	14	18	28,491,000
1952	31	26	23	20	32,895,000	1952	30	44	6	20	30,978,000
1951	25	27	25	23	31,633,000	1951	15	49	9	27	25,339,000
1950	9	27	34	30	25,992,000	1950	6	48	13	33	21,692,000
6. Chrysler						9. Gillette					
1954	34	37	24	5	34,333,000	1954	63	10	6	21	24,667,000
1953	15	52	30	3	29,712,000	1953	51	14	4	31	18,948,000
1952	10	58	27	5	21,552,000	1952	37	21	10	32	13,927,000
1951	8	65	23	4	22,353,000	1951	28	19	13	40	9,777,000
1950	5	68	23	4	21,622,000	1950	21	15	16	48	8,671,000

T. V. spot editor

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



Dignity and reputation are the keynotes in this curtain raiser and closing for Ciba's television program "Medical Horizons." Designed by Lester Beall, with an unusual musical accompaniment composed by Edgard Varèse, these commercials give Ciba a totally different attention-getting prestige film that remains fresh after repeated viewing. Produced by SARRA for CIBA PHARMACEUTICAL PRODUCTS, INC. through J. Walter Thompson Company.

SARRA, Inc.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Wesson Oil Instant Liquid Shortening goes all out to capture the shortening market in this major series of 90 and 60-second commercials by SARRA. Advantages to the housewife are sharply outlined in live action scenes showing the product in actual use. "No smoke," "no burning" and perfect results whether baking, frying or in salads are selling points of the product, highlighted through excellent camera work. A free recipe offer ties in with strong product identification. Produced by SARRA for WESSON OIL & SNOWDRIFT SALES CO. through Fitzgerald Advertising Agency.

SARRA, Inc.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



The drive-in business is a big business and these 20-second spots by SARRA are designed to capture a big share for Big Boy Drive-ins. Major enticement is the Big Boy Hamburger, appetizingly shown in clever animation and described in a catchy jingle as "a meal in one on a doubledeck bun." Message is aimed at everyone from family to the "younger set" after a "day at the game" or a "night on the town." A lively series produced by SARRA for FRISCH'S RESTAURANTS, INC. through Rollman Advertising Agency.

SARRA, Inc.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Hitting the "Do It Yourself" market and building a loyalty for Cook's Paints are the objectives of this series of 1-minute and 20-second commercials by SARRA. Clever animation and live action visualization are combined perfectly with a sales message that brings out the advantages of using Cook's Indoor and Outdoor Paints and Floor Enamel. A free color chart, available at point of sale, is merchandised to move consumers to the retailer. Jingle finish stresses that Cook's Paints are "best for beauty, wear and weather and best for you." Created by SARRA for COOK PAINT & VARNISH CO. through R. J. Potts—Calkins & Holden, Inc.

SARRA, Inc.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street

	Network TV Share	Newspapers Share	Magazines Share	Network Radio Share	Dollar Total
10. R. J. Reynolds					
1954	66%	14%	13%	7%	\$24,019,000
1953	56	17	13	14	23,568,000
1952	50	17	16	17	20,904,000
1951	40	23	18	19	17,345,000
1950	21	36	18	25	16,190,000
11. General Mills					
1954	49	16	19	16	21,111,000
1953	42	12	22	24	19,214,000
1952	29	22	16	33	19,358,000
1951	17	23	16	44	15,521,000
1950	7	24	16	53	15,311,000
12. American Tobacco					
1954	59	13	21	7	21,494,000
1953	47	20	22	11	22,485,000
1952	46	17	23	14	17,846,000
1951	28	21	27	24	14,739,000
1950	16	17	33	34	12,784,000
13. Distillers-Seagram Ltd.					
1954	—	59	41	—	17,852,000
1953	—	58	42	—	17,488,000
1952	-1	58	41	—	16,757,000
1951	-1	56	43	—	15,388,000
1950	1	55	44	—	13,362,000
14. Liggett & Myers					
1954	47	22	16	15	17,603,000
1953	52	12	11	25	17,503,000
1952	45	6	22	27	15,625,000
1951	37	2	19	42	13,414,000
1950	22	4	21	53	10,385,000
15. P. Lorillard					
1954	55	8	18	19	16,437,000
1953	48	15	18	19	15,290,000
1952	50	7	16	27	10,479,000
1951	46	1	22	31	9,245,000
1950	3	14	37	46	5,990,000
16. National Dairy					
1954	51	23	21	5	15,567,000
1953	41	30	22	7	13,509,000
1952	36	25	26	13	11,411,000
1951	23	27	35	14	12,644,000
1950	28	32	24	16	10,029,000
17. American Home Products					
1954	51	12	15	22	14,677,000
1953	38	10	15	37	12,097,000
1952	27	19	13	41	11,134,000
1951	7	27	13	53	11,154,000
1950	2	30	15	53	10,120,000
18. Campbell Soups					
1954	44	12	40	4	13,998,000
1953	37	13	33	17	13,185,000
1952	19	12	36	33	10,957,000
1951	7	10	35	48	11,089,000
1950	3	6	34	57	10,781,000
19. National Distillers					
1954	—	57	43	—	12,544,000
1953	—	61	39	—	11,193,000
1952	—	56	44	—	8,780,000
1951	1	60	39	—	11,257,000
1950	—	57	43	—	7,728,000
20. Swift					
1954	32	26	19	23	12,276,000
1953	9	31	29	31	11,183,000
1952	5	29	33	33	10,009,000
1951	8	21	31	40	8,855,000
1950	1	29	38	31	9,973,000

	Network TV Share	Newspapers Share	Magazines Share	Network Radio Share	Dollar Total
21. Schenley					
1954	—%	64%	36%	—%	\$10,245,000
1953	4	61	35	—	11,954,000
1952	9	56	35	—	12,108,000
1951	8	52	33	7	13,433,000
1950	5	54	36	5	11,817,000
22. Goodyear Tire & Rubber					
1954	21	24	52	3	10,226,000
1953	23	19	55	3	9,243,000
1952	21	19	54	6	9,516,000
1951	21	9	63	7	6,734,000
1950	15	15	70	—	4,714,000
23. Sterling Drug					
1954	11	32	22	35	9,326,000
1953	7	27	15	51	11,680,000
1952	6	26	13	55	12,028,000
1951	7	21	12	60	12,070,000
1950	1	18	16	65	12,208,000
24. Quaker Oats					
1954	32	23	30	15	9,968,000
1953	25	35	24	16	9,471,000
1952	30	31	24	15	8,886,000
1951	35	33	18	14	8,534,000
1950	9	45	15	31	8,414,000
25. Kellogg					
1954	56	11	16	17	10,349,000
1953	47	24	16	13	10,571,000
1952	56	12	11	21	8,880,000
1951	40	21	17	22	8,124,000
1950	17	38	37	8	5,985,000
26. Pillsbury Mills					
1954	54	10	17	19	9,967,000
1953	48	8	22	22	10,238,000
1952	32	12	28	28	8,651,000
1951	8	23	25	44	8,827,000
1950	3	24	33	40	6,770,000
27. Bristol-Myers					
1954	39	10	36	15	9,497,000
1953	33	29	32	6	8,183,000
1952	24	27	29	20	9,173,000
1951	18	18	38	26	8,663,000
1950	14	22	43	21	8,004,000
28. Miles Laboratories					
1954	2	4	13	71	8,036,000
1953	—	6	10	84	8,975,000
1952	8	3	8	81	9,109,000
1951	9	4	7	80	8,961,000
1950	5	5	5	85	9,763,000
29. Standard Brands					
1954	17	45	38	—	8,931,000
1953	21	59	20	—	10,302,000
1952	13	62	25	—	7,425,000
1951	10	69	21	—	7,430,000
1950	1	82	17	—	5,933,000
30. Westinghouse					
1954	51	25	24	—	9,508,000
1953	61	21	18	—	10,623,000
1952	46	14	32	8	10,675,000
1951	39	28	32	—	7,306,000
1950	3	51	43	3	5,091,000
31. Philip Morris					
1954	54	15	20	11	9,168,000
1953	49	28	8	15	12,728,000
1952	32	33	8	27	12,307,000
1951	22	29	4	45	10,395,000
1950	11	38	3	48	10,120,000

	Network TV Share	Newspapers Share	Magazines Share	Network Radio Share	Dollar Total
32. American Motors*					
1954	23%	50%	26%	—1%	\$ 8,505,000
1953	1	61	38	—	11,183,000
1952	15	53	32	—	8,038,000
1951	21	54	25	—	8,941,000
1950	11	54	35	—	8,999,000
33. S. C. Johnson					
1954	44	21	14	21	8,249,000
1953	45	13	14	28	7,513,000
1952	32	18	12	38	5,584,000
1951	13	44	42	-1	3,749,000
1950	6	49	31	14	2,814,000
34. R C A					
1954	31	20	39	10	8,242,000
1953	36	25	29	10	8,654,000
1952	38	27	23	12	6,998,000
1951	18	36	17	29	8,281,000
1950	24	43	21	12	7,951,000
35. Studebaker-Packard**					
1954	6	74	20	—	7,358,000
1953	3	59	33	5	9,688,000
1952	1	64	35	—	7,815,000
1951	5	65	27	-1	7,969,000
1950	5	59	35	1	7,456,000
36. Philco					
1954	48	19	17	16	7,684,000
1953	23	29	25	23	9,441,000
1952	41	13	17	29	9,015,000
1951	28	39	14	19	8,977,000
1950	29	34	14	23	7,402,000
37. Borden					
1954	36	40	24	—	7,504,000
1953	25	44	30	-1	6,086,000
1952	21	37	42	—	4,845,000
1951	15	41	44	—	5,043,000
1950	2	43	51	3	3,935,000
38. American Telephone & Telegraph					
1954	—	1	88	11	6,979,000
1953	—	—	84	16	5,246,000
1952	—	-1	82	17	4,981,000
1951	—	1	79	20	4,384,000
1950	—	8	73	19	4,619,000
39. Armour					
1954	23	36	32	9	7,179,000
1953	16	32	37	15	6,630,000
1952	6	32	41	21	6,458,000
1951	9	38	25	28	6,304,000
1950	6	44	32	18	5,250,000
40. Texas Co.					
1954	10	35	43	12	6,725,000
1953	24	15	55	6	5,116,000
1952	39	1	54	6	5,706,000
1951	40	1	52	7	4,062,000
1950	5	3	79	13	2,287,000
41. Coca Cola					
1954	45	23	26	6	7,175,000
1953	32	27	31	10	7,331,000
1952	—	35	44	21	5,122,000
1951	—	32	37	31	4,951,000
1950	1	33	35	31	5,806,000
42. Du Pont					
1954	15	14	71	—	6,496,000
1953	13	13	71	3	5,312,000
1952	4	25	58	13	5,163,000
1951	1	23	54	22	3,276,000
1950	—	13	68	19	3,953,000

	Network TV Share	Newspapers Share	Magazines Share	Network Radio Share	Dollar Total
43. Carnation					
1954	26%	29%	16%	29%	\$ 6,027,000
1953	33	32	21	14	3,937,000
1952	28	31	26	15	3,371,000
1951	18	32	9	41	3,307,000
1950	4	34	11	51	2,861,000
44. Serutan					
1954	93	6	-1	—	6,984,000
1953	83	10	—	7	3,683,000
1952	53	7	2	38	1,760,000
1951	—	26	5	69	1,787,000
1950	6	28	—	66	1,559,000
45. Monsanto Chemical					
1954	6	77	17	—	5,711,000
1953	—	51	49	—	3,575,000
1952	—	57	43	—	3,101,000
1951	—	—	100	—	853,000
1950	—	—	100	—	646,000
46. Nestle					
1954	32	42	24	2	6,020,000
1953	24	53	16	7	4,955,000
1952	8	61	31	—	2,630,000
1951	—	61	39	—	1,560,000
1950	5	48	47	—	1,385,000
47. Firestone					
1954	35	17	36	12	5,911,000
1953	39	13	35	13	5,869,000
1952	29	15	43	13	5,890,000
1951	26	9	45	20	4,116,000
1950	21	7	47	25	3,312,000
48. International Cellucotton					
1954	11	31	51	7	5,568,000
1953	16	36	36	12	5,598,000
1952	—	51	49	—	3,915,000
1951	—	30	70	—	3,022,000
1950	—	35	65	—	3,081,000
49. Johnson & Johnson					
1954	5	17	78	—	5,575,000
1953	11	21	68	—	4,774,000
1952	17	19	64	—	4,201,000
1951	2	16	82	—	4,205,000
1950	—	23	77	—	4,116,000
50. Eastman Kodak					
1954	—	34	66	—	5,306,000
1953	—	22	78	—	4,453,000
1952	—	18	82	—	2,827,000
1951	—	7	93	—	2,203,000
1950	—	17	83	—	2,420,000

* Pre-merger expenditures for Nash-Kelvinator and Hudson have been combined.
 ** Pre-merger expenditures for Packard and Studebaker have been combined.

RADIO and TV EXECUTIVES SOCIETY
 presents the 1955-56

TIME BUYING and SELLING COURSE

Sixteen Tuesday luncheon seminars . . . First series (general) Oct. 18-Dec. 6, 1955, \$3 registration fee . . . Second series (specialized) Jan. 10-Feb. 28, 1956, \$5 . . . Both series: \$5 . . . 12:15 p.m. at the Old Brewhouse, NYC . . . Send check to RTES, 420 Lexington Ave., N. Y. 17.

port is briefly examined; for instance, *that tuning is the most objective of the various levels of exposure.*

The clear implication is that *mechanical* measurement should be the key to future measurement progress. It infers that only engineering standards achieve objectivity rather than measurement of human behavior. Yet, recent progress in market and social research has come through more effectively measuring actions of people rather than machines.

For example: Though magazine circulation is "more objective" than readership, the trend in audience research has been toward developing a total readership concept. And readership is obtained by measuring human behavior, not simply counting *inanimate elements.*

In broadcasting, a radio station's coverage pattern was determined by a half-millivolt line, but the inadequacy of these engineering standards led to the development of better and more useful tools such as the Broadcast Measurement Bureau Reports and the Nielsen Coverage Index. These measured human behavior and differed markedly from engineering patterns. People often listened outside of established engineering limits. They apparently didn't know they were outside the line!

Let's examine some of the ARF's claims for tuning as a standard.

It's the "simplest and most understandable" of the various levels of exposure. Simplicity in itself is not a virtue, but is desirable in all research, other things being equal. However, as the report itself states, set tuning is the lowest level of attentiveness which can serve for the definition of audience exposure. It is really a definition of set activity, starting and ending with the machine, rather than audience exposure. Other things are *not* equal.

To strive for simplicity and ease of understanding is a laudable objective, but to set such a standard up as a key element in evaluating a research technique is not realistic nor fair to the comprehension power of management personnel.

It's the "most inclusive" of the various levels of exposure. This seems to emphasize that tuning is desirable because it is the grossest—or the loosest—of the available measurements; because it must include the maximum number of households.

This logic might indicate that the farther away a measurement is from "true" exposure the better it is. To use an analogy, a man on the roof of a burning building might well jump from the roof, even though, before the building collapses, he can get to the second floor; if he can't make it all the way to the ground, he *must* jump from the roof!

Progress in market research measurement can only be encouraged by taking a step at a time rather than expecting a life-saving miracle or, even worse, short-sightedly taking a step backward because it seems practical. Yet, the use of the more inclusive argument seems to support this paradoxical psychology!

It does not require a "subjective evaluation of some kind on the part of the exposed person." Information in market research surveys is normally obtained by talking to people, getting their response to stimuli such as questions or exhibits.

It is true that the responses of different individuals are different under identical exposure conditions, but it is possible by improving and controlling the stimuli to reduce this subjective variance markedly. Also, the inherent response variation remaining is frequently compensatory so that the net effect of non-sampling errors is not substantial.

Why not, instead of discarding the use of question and answer in broadcasting, concentrate on improving this technique which focuses on the kind of human behavior the advertiser wants to evaluate—actual exposure to the vehicle carrying his message.

It's the most "unambiguous" of the various levels of exposure. Tuning is a direct concept. It represents attribute data—either the set is tuned or it isn't. Tuning talks about sets, so no ambiguity is present.

On the other hand, viewing or listening may be represented by degrees in a scale—it is susceptible to continuous measurement. From a practical measurement standpoint, it might be necessary to take a point on the viewing or listening continuum and decide that *it* represents viewing or listening. Yet, isn't tuning merely selecting the end point on the viewing or listening scale?

Even deferring to "practical" considerations, should not ambiguity apply to interpretation as well as measurement? Isn't there just as much

ambiguity in interpreting the tuning score of a dramatic show versus a musical program on television? May not a less "objective" viewing criterion provide truer insight into relative program performance than tuning? Shouldn't actual behavior patterns be the key determinant of the criterion used rather than the arbitrary selection of an easily measurable factor?

2. *The Paradox of practicality.* Since the practical approach taken by the ARF report tacitly admits reaching a decision based not on the positive aspects of the tuning criterion but on the difficulties surrounding other exposure criteria, experience, we might expect, would document it.

However, actual practice since the report was issued is not acting to support this position. Nielsen, the only operating practitioner of tuning measurement, has combined the audimeter measurement with a behavior measurement for its local markets, via the Nielsen Station Index, which measures viewing and listening. Omitting the technical pros and cons of his action, Nielsen has *attempted to improve* the behavior measurement used, which is basically a diary technique, combined with the audimeter measurement.

Thus it appears—and paradoxically, too—that Nielsen, the major proponent of the mechanical measurement has tacitly admitted it is impractical as an exclusive tool, on a local measurement basis, and has "reverted" to behavior measurement and at least tried to make progress by improving the validity and reliability of that measurement.

3. *Evidence vs. theory.* The difficulty of arriving at a final decision on audience measurements cannot be over-emphasized; the ARF committee did not have an enviable job. The difficulties were compounded, however, by the absence of objective criteria. In other words, were the behavior techniques evaluated on a theoretical or experimental basis?

It would appear that they were evaluated on a theoretical basis, since simple logic would indicate that no single measurement stick could be the criterion for the others. This would simply represent circular reasoning!

However, if in terms of actual controlled testing, *facts* were to be made available, indicating that certain behavior measurements resulted in unrealistic data, then, at least, the tuning decision would have empirical support. If the decision of the com-

mittee is simply an opinion consensus, even present behavior measurements have apparently not been given a proper opportunity to state their case.

4. *Mechanical mortality and the interrelationship of other factors.* I understand there is a substantial tape mortality in the audimeter system. Added to the fallibility of machines, human frailties affect the picture, since tapes are normally mailed by participating households. This raises the question of cooperative bias and also emphasizes the fact that even mechanical devices cannot operate in a laboratory vacuum when human beings are intimately involved.

This mortality factor is important, because one often-stated advantage of audimeters is the ability to accumulate information—such as four-week cumulative audience—conveniently. Due to continuing mortality, sample size limitations—a very basic other criterion—is importantly affected, since this so-called “unified homes” sample is comparatively limited after successive tape mortality is taken into consideration.

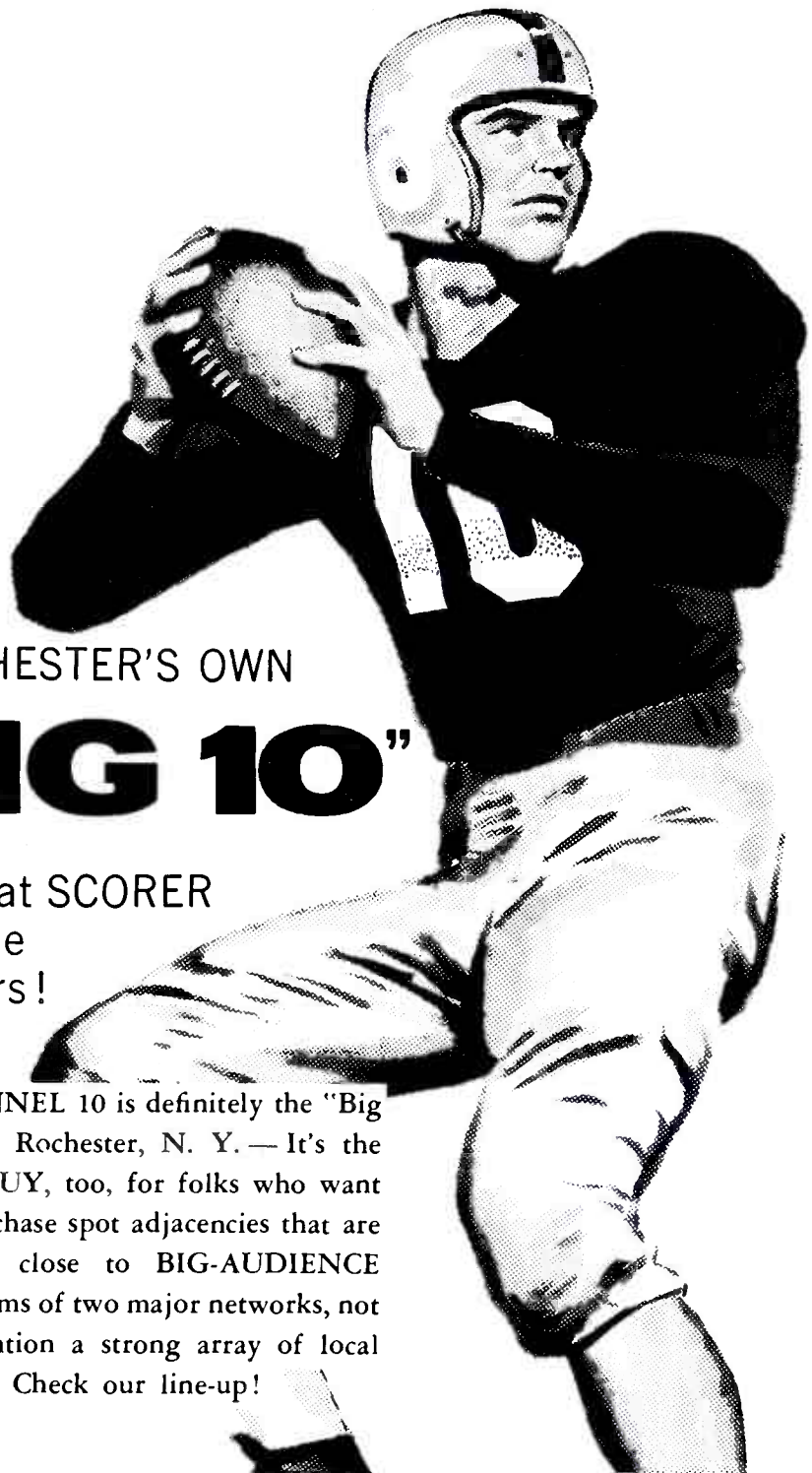
5. *What the advertiser wants.* If it were feasible, the advertiser would like to have a continuing measurement of the impact of each message on the mind of the consumer. The medium represents the means of delivering the message. Though the interaction of medium and message is a critical factor in creating maximum impact, it is the commercial that is most important to the advertiser.

Such continuous measurements are not possible because, first, it is not practical and because, second, low impact may depend more on copy inadequacies than on the vehicle.

But the advertiser certainly wants to know how many people were actively exposed to his commercial when it was delivered. This is especially true in television, where activity levels can substantially affect the real commercial audience. Isn't some measure of overt behavior a more realistic evaluation of the advertising as a whole than retreat into the grossest measurement possible—tuning?

Active attention of the consumer is a must for the advertiser in today's competitive market. Is not the use of a loose and only outwardly practical criterion providing unrealistic statistics in light of the advertiser's true objective?

Certainly, if the ARF is to be useful, it must take a positive stand on many issues. A vigorous stand, it ap-



ROCHESTER'S OWN
“BIG 10”

... a Great SCORER
 with the
 Sponsors!

CHANNEL 10 is definitely the “Big 10” in Rochester, N. Y. — It's the BIG BUY, too, for folks who want to purchase spot adjacencies that are tucked close to BIG-AUDIENCE programs of two major networks, not to mention a strong array of local shows! Check our line-up!

COVERAGE AREA	
A Rich and Ready Market!	
POPULATION 1,107,267	RETAIL SALES 1,062,301,000
EFFECTIVE BUYING POWER in Metropolitan Rochester, \$5,977 per family, 13.3% above national average in 1954. Throughout the nine counties—\$5,397.	TELEVISION HOMES 300,000 of them . . . and a Tele- vision Station that is famous for service . . . for complete and con- tinuous promotion!

Ask us about choice
 availabilities!

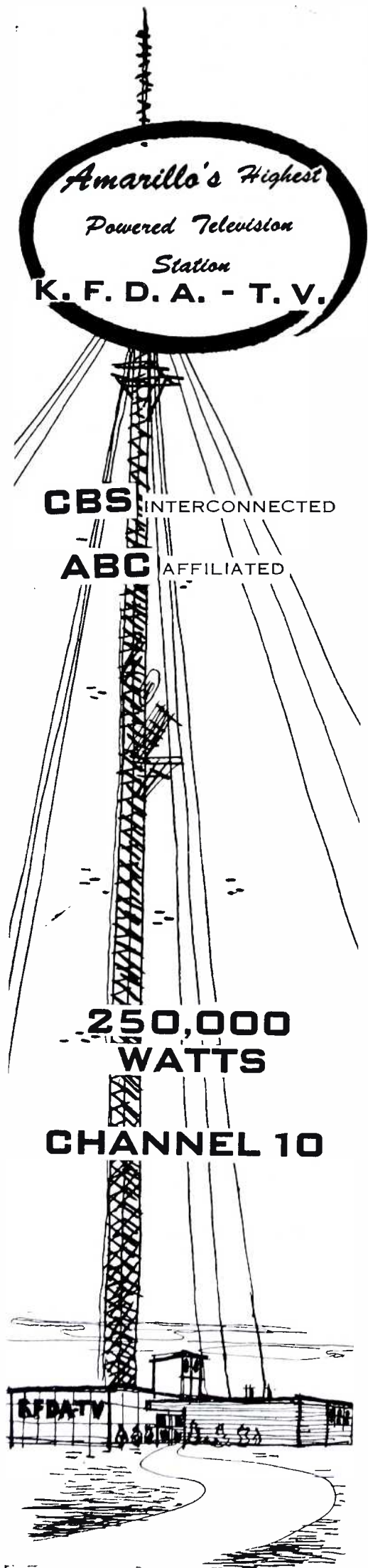
CHANNEL 10 VHF

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY
 WHEC-TV AND WVET-TV

ROCHESTER, N.Y.

EVERETT-MCKINNEY, INC. • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.



pears, should only be supported on a base of solid documentary evidence. In the present case, where the experimental background of the decision and the validity of the criteria are open to question, it may do more harm than good.

The report constitutes an endorsement of the mechanical recorder, but this technique does not seem to be adequately supported by research evidence. Progress in research methods will not be encouraged if positive stands are the outgrowth of negative thinking.

Standards have a network bias

NO—DR. S. JAYE NIEFELD, *Research Director, Henri, Hurst & McDonald*

The term *network bias* can be applied in four distinct ways: Statistical bias, bias to the detriment of the advertiser, bias to the detriment of other media, or bias to the detriment of independent stations.

Certainly there is little reason to feel that *statistical bias* enters the picture. The committee has stipulated the use of probability samples, and has set the limits of both sampling and non-sampling errors.

If anything, the attempt to establish completely unbiased standards may, paradoxically, be the report's most significant fault.

In order to avoid any vestige of *subjective* measurement which might inject bias, the committee has reduced audience measurements to their lowest common denominator—set tuning. The reason is obvious: set tuning is, in the report's own words, completely "unambiguous." There can be no subjectivity, no bias.

At the same time, however, there can also be no pretense of gauging *effectiveness* (actual viewing or listening) of either programs or commercials. Thus, the actual *usefulness* of the Standards might be questioned, although its objectivity cannot be.

Of course, it is important for the networks, in their presentations, to call a spade a spade. Any puffing-up of the *meaning* of "ARF-measured" audiences would constitute network bias against both the *advertiser* (who uses audience measurements to help choose from among the various media) and the *other media* who are vying for the advertiser's dollar.

Under ARF standards, audience-size figures are the equivalent of *circulation* figures for print media. As long as there is no attempt to distort the meaning of audience figures by

magnifying their significance, the networks will have maintained their significance, the networks will have maintained their objectivity. (It should be pointed out that the ARF Standards themselves make perfectly clear what is being measured and what is not.) Thus, if the networks adhere to these standards, there can be no question of bias to the detriment of either the *advertiser* or the *other media*.

There remains then, only the question of whether the standards are biased in favor of the networks and against independent stations. Here, too, the answer would appear completely negative. The local areas to be measured are clearly defined by the committee to include at least "90% of the exposure hours of each station in the market."

With such complete coverage, using statistically-approved methods, it seems that there is little likelihood that bias will result. Moreover, the standards specifically point out that the areas must remain constant in each local measurement in order that trends (through time) will be accurately derived from the same base.

In all, while there may be legitimate quarrel with the *types* and *usefulness* of information secured under the ARF standards, there is every reason to believe that the data obtained will be objective, free from bias and fair to each of the media.

Standards have a network bias

YES—GERALD W. TASKER, *V.p and Research Director, Cunningham & Walsh, Inc.*

There are several potential biases for which the ARF committee has not made allowance in its definition of standards. Unfortunately, they are not news. They have been with us since the first rating report by Arch Crossley.

However, today they are more important than ever before because the radio-television situation is infinitely more complex. They are, along with the other criticisms which are being raised by the gentlemen assigned to the negative, the reason why any audience rating should be used with caution.

The first bias is between networks. It is hard to conceive of any national sample of 1,400 homes which would provide equally fair coverage for all programs on all networks. Theoretically, if the sample were made absolutely projectible to all homes in the country, this bias might not exist.

The mechanics of interviewing prevent any such ideal coverage even with a much larger sample. Most, if not all, of the "national" ratings must be based on some form of clustering the interviews.

When you think back on the infinite number of variations between programs A to Z on one network as compared with programs A to Z on another network, there can be no doubt that the clustered sample cannot be equally effective in every case.

This becomes an important problem in using the measurements, both in comparing results of one survey with those produced by another, and probably, to a lesser extent, in comparing the results produced by one service with following reports.

The second bias is found at the local level. Four hundred interviews would seem to be much more sufficient for measuring a relatively small market. Certainly the problem of a projectible sample would appear to be much less.

There is, however, a bias injected by the widely differing areas of coverage enjoyed by the several radio and television stations operating in that market. Some draw their chief support from one portion of the market, others from another. Any fixed boundary is apt to favor one station more than another.

The third bias is found at both the local and national levels, although it may be more important at the local level and presently, at least, more important for radio than for television. This bias results from adoption of homes and sets as a base rather than people.

After all, as marketing men, we are mostly interested in people. Where the set is the base, the fact that it is turned on introduces a bias which is disproportionate from station to station, from show to show.

In the case of radio for example, a station which turns largely to music and to programs which do not require mental attentiveness may be turned on for longer periods than another radio station or a TV station whose programs cannot be enjoyed unless people can give them more complete attention than is required by music. This difference does not affect the enjoyment of the entertainment part of the program, but it could have a very definite effect on the value of the commercial.

The only possible solution would be individual surveys for each individual station which would approximate ABC statements for printed media. The practical solution is to try to keep these biases in mind when ratings are used. END

DO THEY REMEMBER YOUR COMMERCIALS? *From page 43*

our survey shows Rheingold has dropped in both recall and use. This study was conducted before the big Miss Rheingold push. The value of baseball sponsorship is evident in that Schaefer and Ballantine helped pay the bills for the Dodgers and Yankees respectively. Noticeable was the pickup in commercial recall for Knickerbocker Beer. Undoubtedly the *Steve Allen Show* has helped do this.

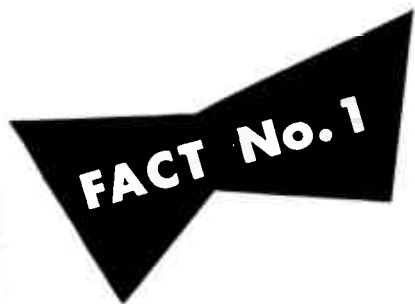
The huge jump in use of beer reflected the fact that this survey was conducted in the summertime, when beer sales reach their peak.

Among the dentifrices, Colgate is still number one. Gleem, moving up from nowhere two years ago, is in second place.

Maxwell House and Savarin are far ahead of the other coffees in brand registration. No distinction was made in this survey between instant and regular. Both these brands have spot schedules in addition to shows.

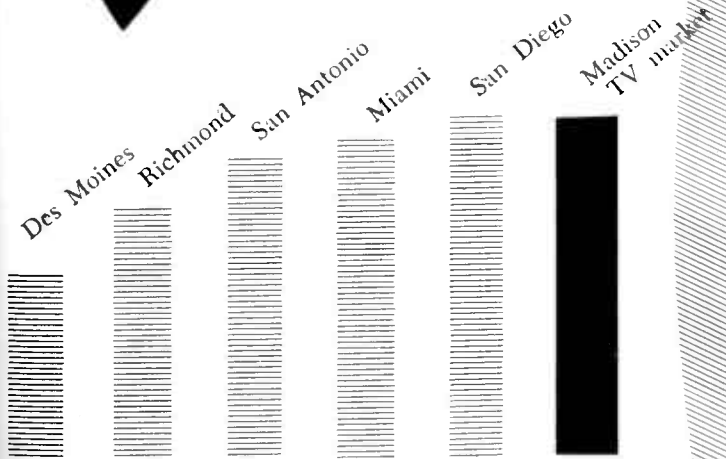
Interesting is that cigarette brands as a group scored higher on recall than did the other categories. Each person mentioned an average of 1.9 cigarette brands that had been seen advertised, as against 1.7 beer brands and 1.3 for coffee and dentifrices.

Next month the same four categories will be surveyed in the Chicago area. END



Bigger and Bigger!

in over 100,000 TV homes



That's the story of the 10 county plus market delivered by WKOW-TV. Now delivering over 100,000 TV homes, over \$600 million in annual retail sales.

And at its center, Madison, capital of the state, and fastest growing city in Wisconsin. Population now in excess of 115,000, an increase of 20% since 1950.

Per family income for the city is almost \$8,000 per year; for the 10 county market, over \$5500.

Your TV dollar buys this and more on WKOW-TV. And remember, it sells more, too!



WKOW-TV
Madison. Wisconsin

Channel **27**

SUPERMARKETS

From page 39

made to duplicate newspaper price lists. On the other hand, single-product specials are highlighted to increase store traffic. Theory is that the one-item stands out in impressive isolation on TV.

Institutional aim is to create conviction that A&P prices are best. "Come see, come save," is theme which runs through commercials. TV is considered to help in development of good feeling about the company and to keep the name foremost in the face of constantly growing competition.

Each local operation handles its own television campaigns, determines its own specials, buys its own spots. These are cleared, however, with the Graybar Building in New York, company headquarters. Film shows and commercials for subsidiary-company items are supplied by A&P's agency, Paris & Peart.

A&P, the country's largest supermarket chain, last year did an estimated \$3,000,000,000 business.

Safeway

"We are using television in 11 out of our 22 operating zones," the second-largest chain reports. "It is bought locally to round out the retail promotion program. The decision is based on considerations of media coverage of the area.

"For example, an area might have only one newspaper, and that a weekly, which might not be enough for proper coverage. In such a case, we might find television very useful.

"Another factor is cost in relation to other media. We use a variety of shows, depending on what is available locally, as well as announcements and participations. Both daytime and evening periods are used."

TV use is heavy in the West, where Safeway stores are greatest in number. There are 484 stores in California alone, as against 130 in New York. In Colorado, firm is heavily represented in TV with a teenage-outlook show, *These Kids of Ours*, and a homemaker program in Colorado Springs, and with programs and spots in Denver, Pueblo and Grand Junction. TV is regarded as an excellent supplement to the basic newspaper medium.

In San Diego, Safeway looks upon TV as useful primarily for special purposes, like the opening of a new store, but is not in the medium now because of cost. In Yakima, Washington, a fifteen-minute news program is carried on the parent-satellite operation of K1MA-TV/KEPR-TV, Thursday, 9 p.m.



Country largest chain, A&P, uses Guy Lombardo film series in five markets.

On the whole, Safeway still feels most comfortable with newspapers, but regards TV as of increasing importance in promoting the store name during its growing period. Commercials tend to be short. Programs are selected for their long-range goodwill effect as well as their immediate ability to create store traffic.

In the New York area, the company feels there are not yet enough stores to provide a budget that could include TV. Future use of the medium in the Empire City may be in the cards when there are more stores.

Kroger

The nation's third-largest chain is the most active of the majors on TV. It is currently running half-hour syndicated-film dramas in 24 markets.

Kroger is a firm believer in the power of TV to move more goods and build store traffic and goodwill.

Says Harry McDaniels, manager of radio-TV for the company: "With the right show at the right time on the right station, all properly merchandised, television can be a strong motivating factor."

After experimenting with a variety of shows and daytime periods, Kroger is currently concentrating on nighttime. Reason: The need to reach the largest possible audiences. Syndicated films have been found to deliver high ratings. Some of the series Kroger uses are *Racket Squad*, *Great Gildersleeve*, and *Highway Patrol*. Parent firm supplies films to branches via the Ralph H. Jones agency in Cincinnati, with branches determining choice of show and time. Only departure from pattern is *Home Cooking* on WSPD-TV, Toledo, Monday-Friday, 11-11:30 a.m., which has won store-management enthusiasm as "best way we know to sell food."

Spot announcements are employed to supplement the program effort and to meet special campaign needs.

Commercials are strictly sell, but push only one item at a time through "appetite appeal" demonstrations.

Schedules run Sunday through Friday, but tend to concentrate on Wednesday and Thursday, and are tied in with store promotions. Firm regards TV as excellent for announcement of new items and special promotions.

American Stores

"Television permits you to focus the viewer's undivided attention on the sales message," is the way American's ad manager Harry Campbell sums up the medium's big advantage.

American sponsors the daily 30-minute *Dividends for Homemakers* at 1 p.m. on WCAU-TV, Philadelphia, and *The Mr. and Mrs. Show*, 8:25-8:30 a.m., on the same station.

Participation in WPTZ's *Fun House*, 6-6:30 p.m. on Thursday, are aimed at the youngster audience.

National Tea Company

The Chicago firm, rated number five among the big chains, was inactive at last report and had made no specific plans to use TV during the current season. Until last summer, when it went on hiatus, National Tea had a daily half-hour live musical.

First National Stores

Fun with Foods, which was in its fourth year of sponsorship at the time of TELEVISION MAGAZINE's 1953 survey, is still going strong over Boston's WBZ-TV. On the weekly half-hour show, which runs through the year, the company's home economist puts together meals using food products available at First National Stores. The chain's cooking schools are no longer televised, but are kept going in towns within the Boston area during fall and winter months. *Fun with Foods* provides institutional advertising only.

Jewel Tea Company

This was the only supermarket on Chicago TV during summer period, with *Uncle Johnny Coons* five days a week on WNBQ, starting at noon. The half-hour program is slanted to the pre-schooler. Emcee talks directly to the kids, shows old silent films. He gives commercials, which are carefully screened for suitability. Only products deemed okay for children are permitted. Weekly participations are assigned to various suppliers.

Firm also sponsors a five-minute household-hint program, *The Dorsey Connors Show*, on WNBQ, Thursday, 10-10:15 p.m. Non-food items are featured in two-to-four week campaigns.

In addition, Jewel Tea runs 25 announcements weekly on WGN-TV, five on WNBQ.

Piggly Wiggly

Chain is an active TV user. In Lubbock, Texas, firm has sponsored *Amos 'n' Andy*, *Annie Oakley*, news shows, and has used nighttime and daytime announcements. At the present time it is carrying one fifteen-minute news program on KDUB-TV. Remote telecasting is employed as basic promotion for opening new markets.

Ken Johnson, account exec at the

Buckner advertising agency in Lubbock, estimates that about 25%-30% of the total budget for 18 stores goes into TV.

Firm considers TV excellent where there is a concentration of stores, but too expensive where there is only one. Video budget is up over last year. Co-op money is used; advertising is presented as a package deal which includes TV, radio, newspaper, store displays.

In Texarkana, seven stores sponsor the first quarter hour of the daily 45-minute *Hospitality House*, a home economics show starting at 3 p.m., on KCMC-TV. Commercials are delivered informally by the staff announcer as "the man next door who works for Piggly Wiggly." Cost to sponsor is \$260 per week. Co-op money is said to pay for most of the program.

The Piggly Wiggly Midwest Co. of Rockford, Illinois, feels that it has struck a rich ad mine in TV. Says v.p. I. J. Doyle: "We are enthusiastic advertisers because we feel that it is one of the most potent selling weapons we can use and find that items promoted on TV are stimulated sales-wise in practically every instance.

"We have been utilizing a great deal of co-operative advertising on our programs and are working with

additional manufacturers to authorize the use of TV in a cooperative fashion. Our business must appeal to all classes of people and I believe that our two programs have the effect of reaching most people in the Rockford area."

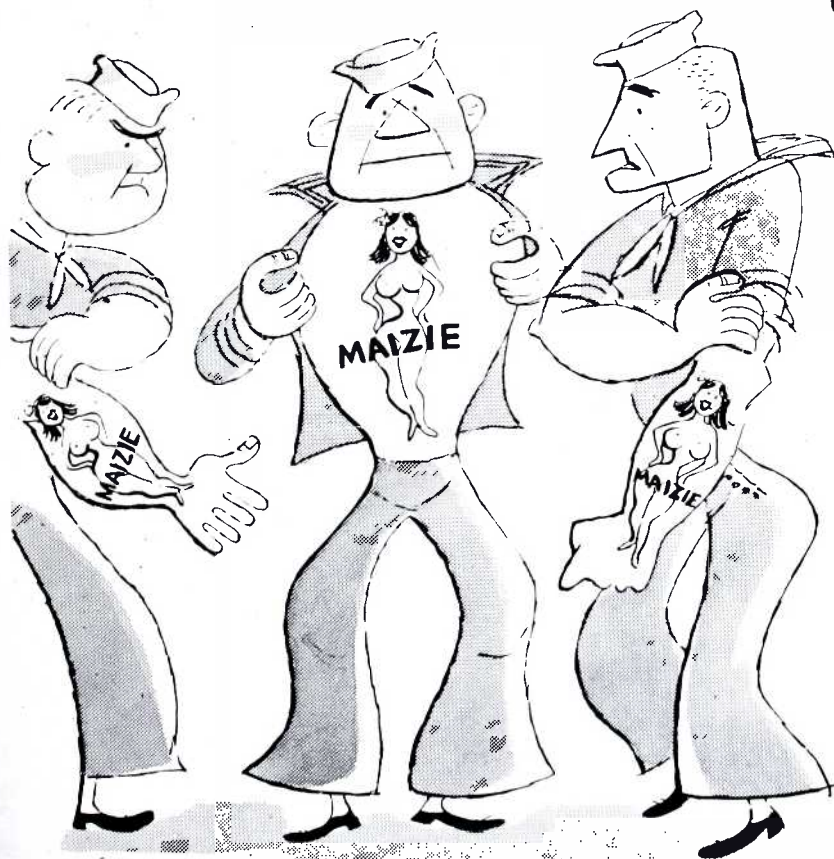
Piggly Wiggly Midwest currently uses two shows, both on WTVO, Rockford. One is the film series, *Science Fiction Theater*, slotted at 8:30 p.m., Wednesday, following *Dragnet*; the other is *Banko*, of which the firm is alternate-week sponsor. Slotted Monday night at 9:30, *Banko* is a locally conceived parlor game, similar to *Bingo*, but without any lottery aspects.

Banko has become the focal point of the company's TV advertising; it gives out about 60,000 entry cards a week.

Valuable merchandise prizes are awarded, with a grand prize of a Ford climaxing a thirteen-week series.

Commercials are mostly live, based on a personal approach to viewers.

Displays for the two shows are featured in every store. The *Banko* cards are issued in the fresh produce departments, rather than at the check-out counter.



"UBIQUITOUS"

is a ten dollar word

"Ubiquitous" means being everywhere at once; and we're using it to remind you that we cover all aspects of film processing. We offer better and larger film storage facilities; finer processing of 16MM TV prints, both color and black and white; machinery to handle all the latest film widths and techniques; and a technical consultation service always ready to serve your needs. Since the days of the "flickers" we've offered the best and the most in film service. And that service is ubiquitous, because from raw stock to canned reels we're ready with men, machines, and ideas every step of the way.



CONSOLIDATED FILM INDUSTRIES

1740 BROADWAY, NEW YORK 19, N. Y. • JUDSON 6-1700
959 SEWARD ST., HOLLYWOOD 38, CAL. • HOLLYWOOD 9-1441

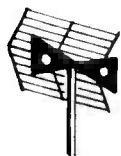
A DIVISION OF REPUBLIC PICTURES CORP.

ARE YOU IN THIS PICTURE?

WSBT-TV SOUTH BEND, IND.

34

BETTER TAKE A CLOSE LOOK AT THIS PICTURE. WE THINK YOU OUGHT TO BE IN IT AND HERE'S WHY . . .



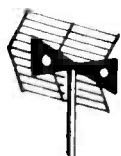
WSBT-TV DOMINATES THE SOUTH BEND MARKET

No other station, UHF or VHF, whose signal reaches the South Bend Market, even comes close to WSBT-TV in share-of-audience. South Bend is a fringe area for Chicago and Kalamazoo TV stations. To illustrate: After WSBT-TV began carrying the Ed Sullivan Show, this program's South Bend audience increased over 300%! Further proof: When WSBT-TV went on the air, set ownership in South Bend jumped from 29% to 80%! (Hooper, Nov., 1954).



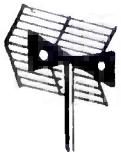
WSBT-TV VIEWERS COMPRISE ONE OF AMERICA'S RICHEST MARKETS

South Bend's Metropolitan Area is the Nation's 5th richest in family income. The South Bend-Mishawaka City Corporate Area is Indiana's 2nd largest in income and sales!



WSBT-TV GIVES YOU A BIG, PROSPEROUS 14-COUNTY COVERAGE AREA

Population of the station's coverage area is 814,600 or 248,900 homes. Effective Buying Income . . . \$1,342,802,000. An exceedingly important market!



WSBT-TV REACHES 181,953 UHF EQUIPPED SETS

95% of the TV homes in the area are UHF-equipped to receive WSBT-TV.



A CBS BASIC OPTIONAL STATION

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVES

In Lake Charles, Louisiana, Piggly Wiggly is sponsoring a 30-minute live audience participation show every Wednesday at 9 p.m. on KPLC-TV. In San Diego, California, however, Piggly Wiggly has been out of TV for over a year. Reason cited: Too expensive.

Albers Supermarkets

To back up the 67 stores in the Cincinnati area, Albers sponsors a five-minute weather show in *Ruth Lyons' 50-50 Club*, WLW-TV's most successful daytime show. Sponsor has been able to measure effectiveness of its TV advertising through a sensational success promotion, the "Boodle Basket" contest. Each week a viewer is called on the phone and asked to identify the contents of a wrapped package. If the object is guessed correctly, a valuable prize is awarded.

Only requirement is that the person go into a store, fill out a coupon and deposit it in a box or mail it to Ruth Lyons. It is from collections of such coupons, made twice weekly, that the show's star selects the names to be called. Between May 9th and August 1st more than 2,500,000 entries were received!

In addition, Albers uses spots, usually on film, throughout the day. The commercials on the Ruth Lyons show are live.

Furr's Supermarkets, Inc.

Ad manager Jack Stone says Furr's regards TV as its number one ad medium. "It is especially well suited to introducing new food items or services," he says. And it is best by far, in his opinion, for institutional advertising.

With 35% of the ad budget going into TV, Furr's is heavily represented on seven of the nine stations in the Lubbock area. Firm runs eleven 30-minute programs per week, twenty ten-minute programs, five five-minute programs, and fifteen announcements. About one-third of the TV cost is covered through co-op.

One of the company's most successful new locations was the scene of a mammoth remote telecast, via KDUB-TV, Lubbock, when the shopping center it was part of had its opening day. The station provided Cass Daley and a troupe of Hollywood entertainers for the event, which drew an estimated 45,000 people.

In Lubbock, Furr's has been largely involved with programs of various types; in Denver, its stores rely largely on announcements in late shows. Thesis of Colorado branch manager J. C. Arden is that you are better off with spots if you can't get the very best programs.

Wentz Markets

Wentz has two stores in Chico, one in Red Bluff, one in Redding, California. Account is enthusiastic over job being done on KHSL-TV, Chico, by *Badge 714*, now in its second year. Show has proved so effective that store must consider TV schedules before buying merchandise. Buyers must order stock in greater-than-average quantities if scheduled for TV. Mr. Wentz reports that he will not buy a new food line or supermarket product unless it will have a TV schedule on the station to create a demand for it. He recently doubled his TV expenditures by adding a spot campaign.

A number of times inventories on advertised items have proved inadequate, resulting in embarrassment. To prevent such occurrences Wentz has requested the station to inform him in advance of upcoming network or local schedules for products sold through supermarkets.

IGA

Your Good Neighbor, a community-minded Sunday afternoon half-hour show on WLW-D, is sponsored by Dayton's IGA stores. Show honors an individual, points out the reasons for the recognition.

The person is selected through customer balloting in the IGA stores. Aim is to give viewers feeling that IGA stores are also neighbors, run by independent businessmen who are a part of the community.

Plumb's Supermarkets

The six-store chain in Michigan's Muskegon area runs a five-minute *Weatherman* show on WOOD-TV, Grand Rapids, every Wednesday and alternate Mondays at 11 p.m. Account is said to have bought on basis of personality of weathercaster, low cost-per-thousand, nearness to Class A period and female audience.

Says president Morris Plumb: "Both Sid Veenstra, our advertising manager, and I consider this first year in TV as a training and learning period. There is no question in our minds that TV has tapped a terrific potential for food and supermarket advertising."

Commercials started with slides, have become all-live. Price cards tagged on specific items seem to produce good results. From this has evolved a trend toward increased use of production shots and enlarged commercial displays. TV's institutional potential has been found impressive. Appearance of a store manager in a citizenship pitch brought astounding recognition the next day.

Helpful hint from Plumb: It is



For about the cost
of one Martini
or **97¢*** (Including Tip, In
Better Joints Off
Madison Avenue)
we deliver

1000 Homes

IN CHATTANOOGA

And a far **BETTER
STIMULANT** for
SALES!

150,000 SETS

(Primary A & B)
1953 Nielson Plus
RETMA to
August 1, 1955

260 TIME RATE

20 Second or 1 Minute
Average Class A Rating
TELEPULSE Dec. '54

105,200 Watts



Interconnected NBC • CBS • ABC

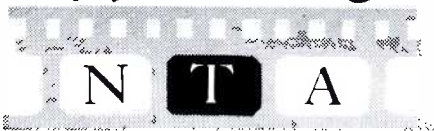
CARTER M. PARHAM, President • HAROLD (Hap) ANDERSON, Manager

Represented by THE BRANHAM COMPANY



**Cash In On The
Growing Appeal of
COUNTRY WESTERNS
FOLK MUSIC**

ABBIE NEAL & HER RANCH GIRLS



For further information as to availability and prices in your market, WRITE, WIRE OR PHONE

National Telefilm Associates, Inc.
60 West 55th Street, New York 19, N. Y. PLaza 7-2100

AMERICA'S FOREMOST WESTERN
ALL-GIRL BAND

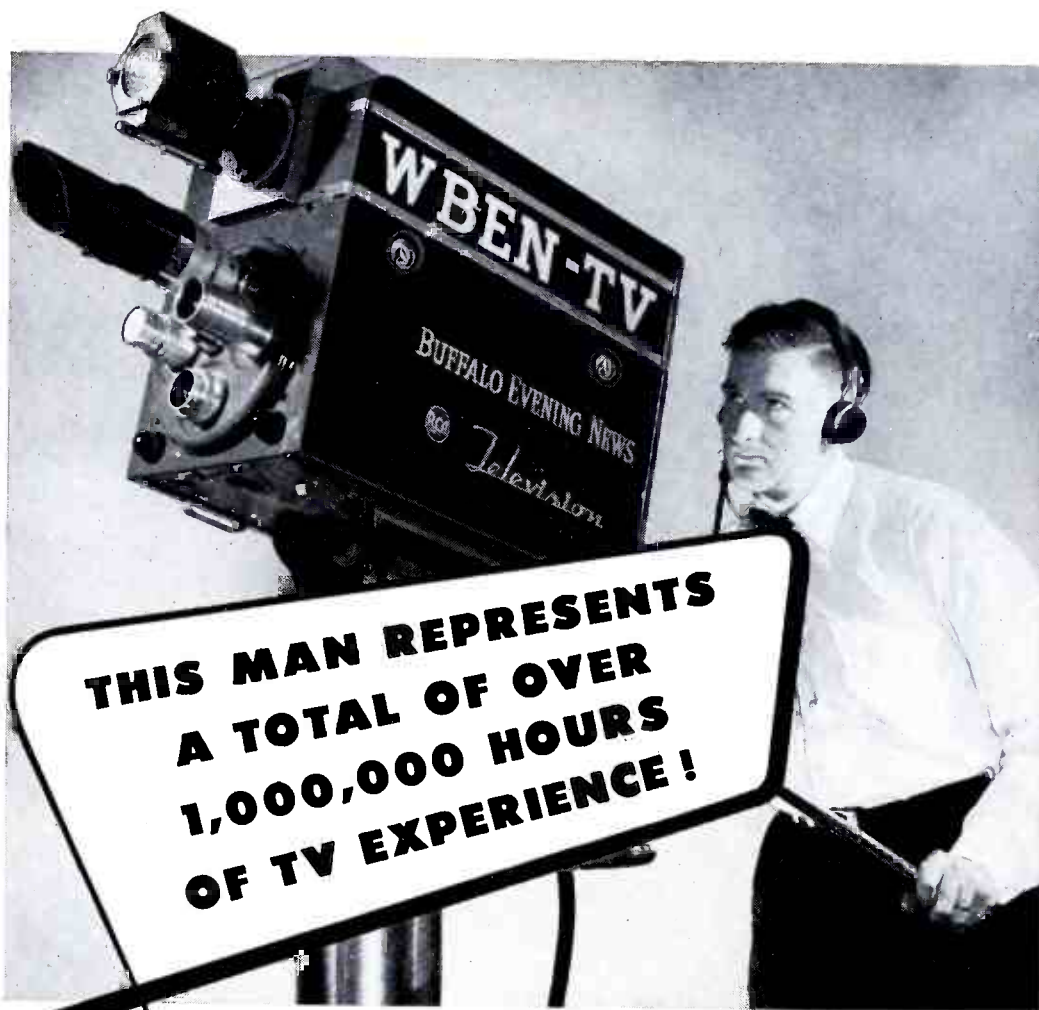
with a "BIG NAME" Western Guest Star every week.

ABBIE NEAL & HER RANCH GIRLS is a NEW SERIES OF 26 FIRST-RUN HALF-HOUR TELEVISION PROGRAMS in Glorious Color and Black and White . . . available for local or regional sponsors. Audition prints upon request.

CORRECTIONS FOR TELEVISION MAGAZINE'S MARKET BOOK

U. S. TV-SET OWNERSHIP BY COUNTIES. The following State totals appeared incorrectly in our Market Book. Please change your copy to read as follows:

State	August '55 Families	August '55 TV Sets	State	August '55 Families	August '55 TV Sets
California	4,407,000		Oregon		315,050
Connecticut		587,090	Pennsylvania		2,743,460
Louisiana	823,100		Tennessee		628,100
New Hampshire		132,950	Texas		1,768,450
New Jersey		1,517,460	Virginia		741,110
Ohio		2,331,460	TOTAL U.S. HOMES		48,318,500
			TOTAL U.S. SETS		37,792,900



**THIS MAN REPRESENTS
A TOTAL OF OVER
1,000,000 HOURS
OF TV EXPERIENCE!**

Experience makes a world of difference when it comes to quality TV production. On the air since 1948, WBEN-TV is — by far — Buffalo's oldest TV outlet, with television know-how that has been seven long years in the making.

Nearly every man on the WBEN-TV staff has been with this pioneer station since its early beginning. These skilled veterans work in two fully equipped studios that permit staging with unhurried care.

The fact is, WBEN-TV means Q-U-A-L-I-T-Y. And in a field where quality is crucial, here's good news: *There's no need to settle for anything less when quality production by WBEN-TV costs no more.*

in Buffalo-TV dollars count for more on channel 4

7 of 10

WBEN-TV has seven of the 10 top rated multi-weekly shows in Buffalo. WBEN-TV also has the majority of the top 15 weekly shows, according to TELEPULSE.

**CBS NETWORK
WBEN-TV
BUFFALO, N. Y.**

WBEN-TV Representative

Harrington, Righter and Parsons, Inc., New York, Chicago, San Francisco

much easier to get food manufacturers to come along on a co-op basis once a show is already on the air than to get them to sign in advance.

Moe's Food Fair Markets

"We were tough to sell on TV," says E. F. Massingale, Phoenix independent supermarket-chain operator. "Two years ago we let our agency push us into it with five Class C half-hours a week in which we presented a giveaway show. Not only was the series successful beyond our expectations, but we've been in television ever since."

Two shows now carry the TV load for the Arizona chain, the syndicated *Passport to Danger* and the live-panel *My Moment*, both in Class A time on KPHO-TV.

"Traffic has increased in our stores to the highest point in our ten-year history," says Massingale. He intends to continue using TV as his primary medium.

Commercials handle both institutional and price subjects. Big institutional theme is shopping convenience.

Key to effective use of TV by supermarkets is, according to Massingale, the in-store merchandising tied to the program. All floor displays and shelves are tagged with "TV advertised" price cards supplied by the station.

Colonial Stores

Chain has a strong schedule of minute, 20-second and ten-second announcements on WSJS-TV, Winston-Salem, that has been going since station went on the air. Film and slides are used in commercials.

Bell Markets

This independent group of western New York stores has been on TV since 1954. Present show is *Dollar Derby* on WGR-TV, Buffalo, Wednesday, 2:30-3 p.m. Bell is trying to reach a combination housewife-child audience and is happy with the results.

Fitzsimmons Stores, Ltd.

After six years on TV, Fitzsimmons, which has 54 stores in the Los Angeles area, finds it likes feature-length films best. Firm regards TV as most efficient in creating brand identification and promoting product sales, rather than in drawing customers to a particular market.

The movies create goodwill, noticed through frequently received "Thank you" letters. Banners announcing titles are used in the stores.

McDaniel's Markets

Like its competitor Fitzsimmons, this firm goes in for feature films, which start at 11 p.m. on Wednes-

IN AMERICA'S 9th MARKET

it's TV's
New Queen



Selling 1½ million customers in
Huntington - Ashland - Charleston
Ironton - Portsmouth.

316,000 watts of V.H.F. power

WHTN-TV

BASIC ABC

Greater Huntington Theatre Corp.

Huntington, W. Va.

Huntington 3-0185

days. And it finds likewise that manufacturers like the idea. "We often get letters from manufacturers' representatives," McDaniel's reports, "praising the show for aiding in the movement of their products." Sometimes a store manager is introduced during the show, or company buyers are interviewed—purpose is to add a personalized touch.

King Sooper

This Denver outfit's TV promotion goes back to the medium's beginnings in that city. Best results to date have been from *King's Treasure Chest*, which tied in with King's S&H Green Stamp program using premium and its copyrighted *Kingo*.

Miller's

Another TV user since the beginning, Miller's has run as many as four shows simultaneously in Denver. It now has two: *Badge 714* and *The Eddie Cantor Comedy Theatre*. Live demonstrations make for the most effective commercials, it finds.

Red Owl

During the past two years, TV has proved highly successful, according to ad manager M. J. McMahon. Show is an hour-and-a-half movie on Sunday night on WCCO-TV, Minneapolis; and stations in Green Bay, Wisconsin; Sioux Falls, South Dakota; Fargo, North Dakota.

Firm believes services can be described better on TV than through any other medium. Commercials tend to stress store policies, type of operation, service of certain departments.

Henke & Pilot

Darts for Dough, started two years ago, continues to pull well on KPRC-TV. In addition to this audience-participation show, the 28-store Houston chain is now carrying the *Waterfront* series over KFDM-TV, Beaumont.

Firm prefers live to film commercials: They pull more, provide better audience contact, seem more spontaneous and human; also they can be changed often with ease. The participation show provides the same audience contact and human warmth Henke & Pilot regards so essential.

Handy-Andy

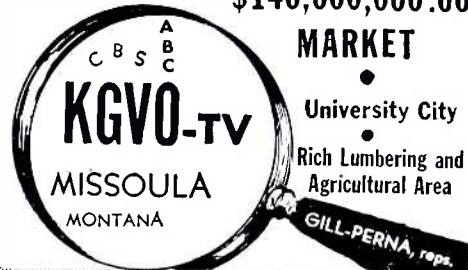
The 18-store San Antonio chain has its own TV department, run by Julia Payne, who writes and produces commercials and appears in weekly demonstrations. Firm uses a "TV Item of the Week" promotion, strongly merchandised at the store level and supported by newspaper and radio.

TV is credited with having doubled the response on items. Products are selected on basis of adaptability to TV.

To next page

MORE POWER than any other Montana TV, is the reason why KGVO-TV Missoula, Montana sells 9 Montana counties MORE

MAGNIFY YOUR SALES
IN THIS STABLE \$140,000,000.00



167 Mountainous Miles from Spokane

THE QUAD-CITIES

Rock Island • Moline
East Moline, Ill. • Davenport, Ia.

NOW 1/4 MILLION PEOPLE

According to Sales Management's Survey of Buying Power (May 10, 1955) the Quad-Cities now have 250,200 people with an Effective Buying Income of \$5843 per family or \$1794 per capita. Cover this good 450 million dollar market with WHBF radio or TV—the Quad-Cities' favorites.

CBS FOR THE



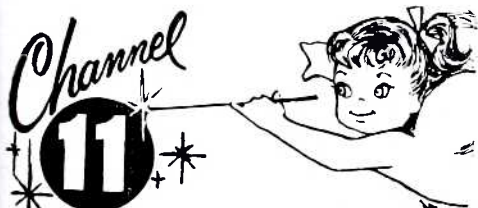
Quad-Cities' favorite

WHBF

AM
FM
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS

Represented by Avery-Knodel, Inc.



The Bright New Spot on the dial!

Covering one of the fastest growing markets in the West ...the greater San Jose area! What's more, KNTV also delivers the rich Monterey Bay cities of Monterey, Salinas, Santa Cruz and Watsonville. Catch these prosperous home owners with their own home-town station, KNTV, Channel 11.

KNTV

San Jose

Ask your Bolling Man for specific market details. You'll be amazed!

CHANNEL

5

MOBILE, ALA.

COMPLETED and TESTED

WKRG-TV

MAXIMUM POWER - 100% EXPERIENCED PERSONNEL

ON THE AIR



Avery Knodel
Rep.

Shows are *The Star and The Story*, Thursday, 7 p.m.; *Ramar of the Jungle*, Sunday. In addition, firm buys participations in *Million Dollar Movie*. TV campaigns are built to get exposure Thursday and Friday, and, secondarily, Monday and Tuesday. Heaviest barrage comes on Thursday. Commercials are mostly live.

Co-op funds are used, but not exclusively.

**Associated
Food Stores
Cooperative**

Sponsors a discussion show, *Between the Lines*, on WABD Sunday, 6:30-7 p.m. Public issues of varied types are debated. Sol Chalek, general manager, reports that Associated has benefited greatly from the show. The four-year continuity with one program has been invaluable. Weekly cost is about \$2,500. Co-op funds are used.

Food Fair Stores, Inc.

In New York, chain sponsors *Ern Westmore Show*, 30 minutes daily on WABD at 2:30 p.m. In Baltimore, it has part of *The Davy Crockett Pioneer Club* 5:30-6 p.m. on WAAM. It runs ten I.D.'s per week on three channels in Philadelphia.

Says a spokesman: "Television is a good medium for supermarket advertising, if used correctly. We feel cooking shows are past their prime. Spot announcements afford a relatively inexpensive method of advertising specials, and can be offered quickly as occasion demands. Television deserves a place in any food chain advertising, providing the budget can carry it."

Acme

Uses a heavy TV schedule for 11 zones — In Philadelphia: *Dividends for Homemakers*, half-hour daily on WCAU-TV at 1 p.m.; and participations in *Fun House*, a daily children's show on WPTZ. In the Scranton-Wilkes Barre market: a thrice-weekly quiz show, *Easy Money*, 1:30-2:15 p.m. on WILK-TV; plus spots on WBRE-TV, WARM-TV, and WGBI-TV. In Baltimore: *In the Money*, a daily quiz program on WBAL-TV at 3:30 p.m. In New York: WATV's *Junior Frolics* and WABC-TV's *Ted Russell's Music Corner*, both on Mondays. In Johnstown: *The Star and the Story* on WJAC-TV. In Syracuse: Acme is alternate-week sponsor of *Science Fiction Theatre*, Monday, 7 p.m., and uses 30 spots weekly.

Acme subsidiary Nu Way Markets carries spot schedules and participations in *Plain and Fancy*, a cooking show on WBEN-TV, Buffalo. END

WHAT IS A TIMEBUYER? *From page 41*

While there are, again, wide variations in timebuyers' approaches to campaigns, here's the part played by Mrs. Simmons of FCB on one in which the client wanted recommendations from scratch as to budget, media and specific markets for a fairly long period of time.

She was asked to recommend what she'd do radio- and TV-wise—both maximum and minimum schedules—and the print department was asked to do the same for its media, each buyer keeping in mind what the other was doing. Then there was a later conference with the account man, also attended by other media and research people, to review the recommendations and decide whether they were feasible.

At that point it was decided what should be done in various media and the plan revised accordingly. Then the plan was applied to a specific part of the country to see how it would work out in a small area. The findings were projected for the whole country. This required a second revision to make the campaign fit the original objective.

After final approval, the TV-radio part of the campaign was put entirely in Mrs. Simmons' hands to proceed with time purchases.

But the procedure varies by clients just as it does by agencies and individual timebuyers.

Hope Martinez of Batten, Barton, Durstine & Osborn, New York, may move in after a budget has been developed and spend most of her time at first working with the account

executive and others on the account to get a clear understanding of the campaign.

Next she tries to work up market costs — mostly individual research. Then she develops a suggested spot campaign for each market, with recommendations as to frequency, time and other details.

If her part of the program is approved by the client, queries go out to reps on availabilities, and perhaps most of the ensuing two weeks will be spent talking to reps.

After the campaign is under way, she remains in constant touch with the reps on contract changes, rate revisions and other details.

Miss Martinez, who does spot buying for such accounts as American Tobacco and Campbell Soup, often works late, sometimes until 11 p.m., but she seldom takes work home.

Miss Powell of Geyer, on the other hand, says, "I've worn out a couple of briefcases taking work home."

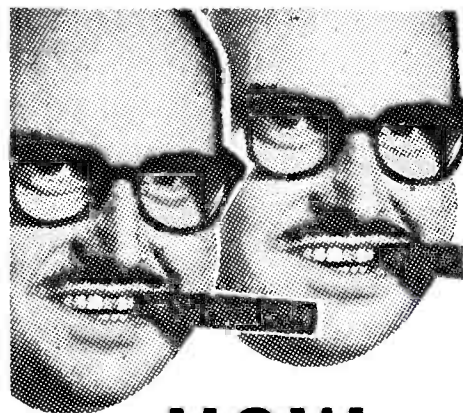
But Ed Fitzgerald of J. Walter Thompson generally manages to keep fairly close to regular business hours and get to his home on Chicago's far north side in time for dinner.

Mrs. Simmons also gets away from her Manhattan office at the end of the normal business day to catch a train for her apartment in Flushing.

Timebuyers are people whose good will is important to stations and reps, and consequently they often are invited to luncheon as a salesman's guest, or to parties or outings staged mostly for their benefit.

One woman timebuyer observed

This, too, is timebuying work—At party for WJIM-TV: Frank Silvernail, BBDO, Vera Brennan, SB&W, chat with host Hal Gross (l.) and station rep Ed Petry (r.).

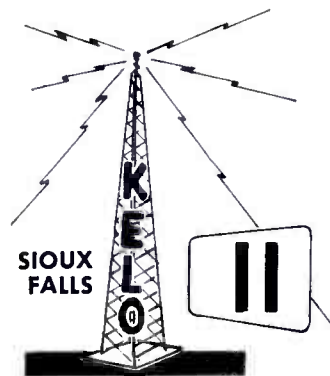
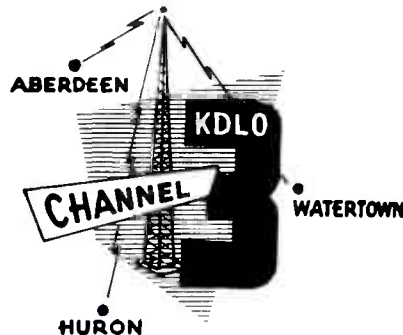


NOW

TWIN JOE FLOYDS!

One Helluva Combination!

... and if you think Joe always was tv's biggest sales producer, just watch how he delivers now! For, effective immediately, you get 2 FLOYD markets for your one smart buy. That a terrific spot for you to be in, isn't it? Give's you something twice as big to shoot at!



THE BIG TV COMBO

78% of total South Dakota market,
western Minn., northwestern Iowa

KELO-TV

JOE FLOYD, President

Evans Nord, Gen. Mgr. • Larry Bentson, V.P.

NBC PRIMARY

Represented by H-R TELEVISION

OUT WHERE THE TALL CORN

GROSSES!

Iowa's farm products bring in more than two billion dollars each year — factories gross three billion more.



WOI-TV, Central Iowa's established television service, delivers Des Moines PLUS 50 additional counties, more than half of the area and population of the entire state.

W O I - T V



AMES - DES MOINES
ABC FOR CENTRAL IOWA
REPRESENTED BY
WEED TELEVISION

that "when a campaign is in progress, you may be invited to luncheon every day and to a party once a week, but when it's over—that's all."

A veteran in the field commented that wining and dining offer good opportunities for a timebuyer to become better acquainted with the people he deals with, "and it's extremely important, provided he doesn't get the reputation for doing all his business that way."

Despite the degrees of difference in status, Frank Coulter, associate media director at Young & Rubicam, New York, believes timebuyers can be fitted into two broad categories.

First are those that work under the account-executive system, in which the account exec "is kingpin on everything that is done on the account." There the timebuyer receives a cut-and-dried order that he's to go out and execute.

Second are timebuyers in agencies that use the group system, of which Y&R is one, and the account executive is "the quarterback of a team." Here someone from every operational division is assigned to an account, and each, including the timebuyer, gives the assembled group first-hand information on the situation in his field.

"That makes the timebuyer a very important person, a very influential person," comments Coulter, who was a timebuyer for 10 years and head timebuyer for three before becoming associate media director in 1952.

He echoes the long-standing plaint of a majority of timebuyers in calling TV station clearance "the double ulcer department."

Other timebuyer problems that have existed for years still are around—including variations between ratings of difference stations. Some complain privately that their bosses don't call them in early enough on a campaign.

And bosses in turn say a frequent shortcoming among timebuyers is their lack of scope—that too many lack knowledge of the commercial they're placing and the programming that surrounds them.

Ruth Jones, broadcast supervisor in charge of P&G buying at Comp ton, put it this way:

"If timebuyers don't learn they're also in show business, they'll soon become glorified bookkeepers."

But while timebuyer and boss may disagree on some points, they agree that with the enormous sums now being spent in TV and its increasing role in the overall advertising picture, the job of timebuying never has been so important as now. EN

PROGRAM REVOLUTION DUE FOR TV? *From page 35*

can be devised, and setting background and mood," he continued.

"In television about the best anybody was able to do with a symphony was to climb all over the orchestra with a camera.

"It seemed to us that television might add a new dimension to music and music add a new dimension to television."

The music series included explanations by great performers of their instruments and analyses of compositions.

Among the "straws in the wind" promising a breakthrough to new programming concepts, Saudek said, is the decision of CBS to change the format of Edward R. Murrow's *See It Now* from 30-minute to 60- and 90-minute presentations. That will permit, he said, more coverage in depth.

Another is NBC's plan to have prominent actors do readings of great works for children. It is, he said, "using good talent and giving them good material" in contrast to the lightweight caliber of most kiddies' shows. *Omnibus* last season presented Hume Cronyn and Jessica Tandy in readings of classics for children.

Saudek mentioned the forthcoming

Wide Wide World series on NBC, in which individual features within each telecast will be allowed to vary in length according to subject matter—with no splitting of the show into rigid 15- or 30-minute time segments.

He also regards as encouraging another practice in which *Omnibus* pioneered—multiple sponsorship.

Omnibus' own plans

In its own search for fresh elements this season, *Omnibus* will do a three-part series on the United States Constitution, a TV world's fair, probably in three parts, that will "go anywhere in the world to see what is the current state of civilization in the various fields—science, art, entertainment," among others. One full program is to be devoted to "The Birth of Modern Times," on the Renaissance.

Omnibus, now in its fourth season on CBS, has had its share of critics' barbs.

Most criticisms of *Omnibus* have been in two contradictory categories: (1) That with a budget of \$65,000 a week it's little wonder it can present worthwhile projects well, or (2) That it might have done better by

spending more time and money on individual projects and telecast less frequently.

On the first point, Saudek pointed out that at \$65,000 for a 90-minute show, *Omnibus* is not among TV's most expensive shows. On the second, he emphasized that the purpose of *Omnibus* is not to show the ultimate that can be achieved if money and time are no objects, but rather to demonstrate what can be done on a practical weekly basis within the budget limits of commercial sponsorship.

While it was set up as an experiment on the network level, Saudek feels *Omnibus* has provided some lessons for local stations. A local station could do on a lesser scale some of the things *Omnibus* has done if it approached them "with ingenuity and willingness to take a risk."

In the right hands, it would seem the techniques used in the Adams papers and boyhood series could provide a wealth of local programming.

Saudek conceded that some of *Omnibus*' more expensive projects have been among the less successful, but the reverse has not been the rule.

An adequate budget is a big help—if not a necessity. **END**

Here's Toledo

hub of the nation's
spray painted world...

Look around you—there's almost nothing which has not been coated with some sort of spray. Whether for protection, beauty or decoration, the DeVilbiss Company is internationally famous for spray equipment that does the job.

Here's just one more reason why the Toledo area is a billion dollar market—why WSPD can offer you a top dollar area coverage that racks up sales.

Get your share of our better get it by calling your nearest Katz representative or Philip 6201 in Toledo, direct.



WSPD

RADIO
TELEVISION
TOLEDO, OHIO

Represented Nationally
by KATZ

Storer Broadcasting Company

TOM HARKER, NAT. SALES DIR., 118 E. 57th STREET, NEW YORK



Farm Facts in WREX-TV Land

Farms with TV sets 44,697
 Farm population 167,366
 Gross Farm Income
 (1954) \$622,927,000

WREX-TV serves over 44,697 farm homes almost wholly dependent on Channel 13 for good signal service and rural coverage of market information and farm news.

WREX—supreme in this rich agricultural area—now **TELECASTING IN COLOR.**

WREX-TV channel 13

CBS-ABC AFFILIATIONS
 represented by
H-R TELEVISION INC.

ROCKFORD • ILLINOIS

BMI

Television Sketchbook

(A Program Aid)

Timely and practical working scripts for the presentation of songs in dramatic, comic and pictorial fashion.

The very latest song hits as well as the standard favorites are developed into photogenic sketches which can be used effectively as complete musical shows, as production numbers in variety programs or as scene-setting segments.

There are dozens of ways in which you can adapt the BMI Sketchbook to advantage.

A Monthly BMI TV Service

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
 TORONTO • MONTREAL

BUDGETS From page 46

found exerting special personal efforts to increase impact on specific markets. For example, he sometimes will offer his client's products as giveaway items on local shows, to increase mentions during the week.

To stretch the ad dollar, Seydel has to keep a sharp eye on production costs. While \$10,000 production budgets are not unknown for commercials, to Seydel even \$1,000 is a lot of commercial money. When you have only a few thousand to play with, obviously you've got to limit production costs if you are to buy enough time to make the campaign worth much in the first place. Result: Seydel seldom goes in for film commercials, though he often would like to.

For a Rootes Motors Pacific Coast campaign he used slides and live narration. The Holland bulb commercials were also live, consisting of strong pitches rehearsed by the agency.

The Waring Blendor commercials do use film, but these are 20-second inserts made necessary by demonstration needs. However, they are silent. The Blendor is used as a giveaway on nights when there is no commercial, thus increasing the number of commercial mentions.

Even when the account has a pretty large budget, economic problems are there to plague you. Masland's \$350,000 was just not enough to stand the increases on *The Garry Moore Show*, and the carpet outfit found itself faced with the prospect of having to cut its 39-week schedule to 26 weeks. It wanted exposure mostly during the crucial spring and fall periods, and feared that it might not be able to guarantee itself those periods if another advertiser came along with a desire for the time.

Seydel hunted around until he lined up a cooperative client through J. Walter Thompson. The account, Pacific Mills, agreed to split the 52-week contract with Masland.

How do you judge results on small budgets? Obviously by sales. But you have to look at the overall picture, says Seydel; together with the client you've got to sit down and try to evaluate a campaign in terms of its contribution to the sales story.

Because each dollar is so precious, says Seydel, advance planning must be pretty exact. You can't afford to be off in estimates more than a very few percentage points. Hence you probably won't take a step until you are pretty sure it's going to work.

"When every penny counts," says Seydel, "there's no such thing as a second chance." **END**

LINNEA From page 22

ally in a combination spot-and-network campaign, and cannot help think how far the networks have gone to make both radio and television easy to buy, and how completely the details of a spot campaign still involve hours of clerical activity.

It is too bad that the over-all selling and buying of spot television cannot be improved upon, at least through standardization of the detail. And scream as they do about network, the stations still shunt a spot-purchased program into oblivion in favor of good network shows.

Media directors and timebuyers are not program experts—not by a long shot—but it is necessary that they have a knowledge of programs and programming—and so we could not help but get into a discussion of new developments in television.

Three of the four of us had seen the first presentation of *Wide, Wide World*, and one of the three was completely enthusiastic about it.

Just as we are always looking forward to something new to recommend, we are awaiting further presentations of *Wide, Wide World* and hope the program will be interesting and stimulating. **END**

WHBF-TV

ROCK ISLAND, ILL.

CBS for the Quad-Cities
is favored by location in a 4-city metropolitan area, surrounded by 10 of the most productive rural counties in the nation. Over 95% of all families in this area now have TV sets. (309,000 sets with 77% penetration)

Les Johnson, V.P. and Manager

Quad-Cities' favorite

WHBF

AM
FM
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS
 Represented by Avery-Knodel, Inc.

1 out of
4 Television Stations

advertised in Television Magazines

market book

The reason is simple—it pays off. It pays off because TELEVISION MAGAZINE is read and *used* by advertising men who place the bulk of TV business. Only in TELEVISION MAGAZINE can the advertiser and agency get essential, unbiased information such as market data correlated to TV coverage, set count updated monthly, continuing studies of the effectiveness of television.

That's why 1 out of 4 operating stations tell their stories in TELEVISION MAGAZINE—they know such editorial exclusives guarantee that each issue will be read . . . re-read . . . *used* . . . by the very people they want to reach.

That's why you, too, should be advertising in

Television Magazine

Call Fritz Snyder today!



SET COUNT, ANYONE ?

I am writing this editorial to put the record straight on a subject that's important to everybody in television—set count.

Hardly a month goes by that some new committee isn't formed or some new plan devised for determining television circulation . . . still nothing really happens. Meetings are held, elaborate research projects detailed, even funds are raised . . . still nothing happens.

And all the time, month in and month out, TELEVISION MAGAZINE has been providing a set count for every market in the country without fury and without fanfare—a set count which is accepted and used by the great majority of advertising agencies and stations.

Here's how some of the largest agencies feel about our set count and market data: In Los Angeles, McCann-Erickson calls our circulation figures "essential information." In Chicago, J. Walter Thompson says use of these estimates is "official policy." In New York, N. W. Ayer has "adopted them as a standard." Ted Bates calls them a "great aid." Foote, Cone & Belding: "We use your circulation figures extensively." Kenyon & Eckhardt: "Fills a real need for unbiased data."

There are other comments, too. Not so flattering. These come from stations who claim more circulation than we show for them. And because stations know how much agencies rely on our data, a few have tried to pressure us (some with the promise of an advertising campaign, others with the threats of law suits) to "adjust" our figures. Fortunately for our industry, there are very few such cases. But there are many instances where stations' claims far exceed the coverage we show for them.

In the face of this acceptance, we were rather amused when one of our competitors ran a story captioned: "No television set and coverage studies, so everyone's planning a multi-million-dollar guessing game." *Sponsor* pats itself on the back for having "long campaigned for some form of industry-supported measurement," and closes with a strong editorial plea for a single, accepted set of data.

To speak up so boldly for industry-developed circulation figures calls for the same brand of editorial courage

as praising mother love or patriotism. Who can be against it?

Frankly, we would be delighted to have the industry take the job off our hands. It would relieve us of the most costly single editorial feature we publish; it automatically would make available funds which we could use to expand some of our present editorial features—work up new projects now on our planning boards.

But until that time arrives, you can be sure of sound independent TV set and coverage data, market-by-market (and a lot of other valuable, original material) in every issue of TELEVISION MAGAZINE.

We're not trying to get into any competitive slugfest. The last thing we want to do is lower ourselves to that level. We're simply trying to set the record straight because so many in the industry rely on our television set count and market data.

It does the industry no service for one publication, for purely competitive reasons, to attempt to confuse the issue and discredit the *one* accepted source of television receiver circulation already in existence.

Talking about what needs to be done is one thing, doing it is something else again. For years now, ever since 1944, TELEVISION MAGAZINE has been "doing things" while others have been talking.

In 1947 we conducted the first television audience research before any of the rating services switched over to the medium. In fact, we sold our sample to the Hooper organization. And three years ago, when everyone was talking about the need for more definitive data on television effectiveness, TELEVISION MAGAZINE inaugurated its continuing study of the television audience. Between 500 and 1,000 personal interviews and pantry checks have been carried out every month, covering such topics as program viewing, awareness of brand name, and use of product. (See page 42, this issue.)

Perhaps this editorial will give our readers a better understanding of the basic philosophy of TELEVISION MAGAZINE—of how it has always anticipated the needs of the industry and why it has done more and talked less

Ted Bates